

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

NOVEMBER 1968

50^c PER COPY

starting:

The

GOLD RIBBON
REPORT



Page 10

COME TO MIDWINTER ASILOMAR SQUARE DANCE VACATION



FEBRUARY 3-8, 1969

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Thanksgiving

SQUARE DANCE STYLE - 1968



THE BRILLIANCE OF ANOTHER THANKSGIVING SEASON draws our attention to one of the greatest by-products of this wonderful hobby . . . our friends. The slogan of the European Association of American Square Dance groups so aptly puts it, "Friendship is square dancing's greatest reward," and indeed this is true. As is the custom each Thanksgiving season, *Sets in Order* devotes several pages of "thank you's" from a grateful square dancer to his caller, club president, or someone else in the square dance world who has contributed to his enjoyment of this activity. Even though so many are listed this year, we must again point out that for each one listed on these pages there are doubtless tens of thousands of others whose unselfish "giving" rates the "thanks" of all of us. May your season be filled with the joyous spirit of Thanksgiving.

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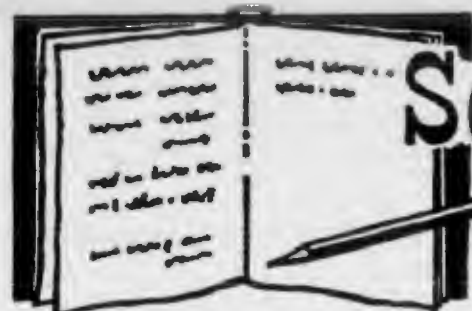
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Square Dance Date Book

- Nov. 1-2—Guest Caller Dances
Bay Path Barn, Boylston, Mass.
Nov. 1-3—2nd Fall Institute
Jug End Barn, Mass.
Nov. 1-3—18th Ann. Fiesta de la Cuadrilla
Balboa Park, San Diego, Calif.
Nov. 1-3—Wrecktangles Callers Workshop
Norfolk, Va.
Nov. 2—9th Ann. Richmond Reelers
Harvest Ball
Julian Smith Casino, Augusta, Ga.

DEADLINE NOTICE

Date Book Events must reach Sets in Order 2 months prior to the date of issue. In order to appear in the February, 1969 edition, your listing must be in our hands by December 1st. Listings will be shown from the first of the month of publication thru the 15th of the following month.
—Editor

- Nov. 2—Lubbock S/D Fed. West Texas Fall
Fest., Texan Dome, South Plains Coll.,
Levelland, Tex.
Nov. 2—Square Shooters Guest Caller Dance
Southside Catholic Center, Jennings, La.
Nov. 3—14th Ann. No. Ill. Callers Fall Fest.
Y.M.C.A., Aurora, Ill.
Nov. 5—Teen Vanguards Guest Caller Dance
Midtown Plaza, Syracuse, N. Y.
Nov. 6—Promenaders Guest Caller Dance
Recr. Center, Idaho Falls, Ida.
Nov. 8-9—8th Ann. Michigan S/ & R/D
Convention, Cobo Hall, Detroit, Mich.
Nov. 8-9—6th Mid-South S/ & R/D Fest.
Chisca-Plaza Hotel, Memphis, Tenn.

(Please turn to page 73)

Sets in Order THE OFFICIAL MAGAZINE OF SQUARE DANCING

Published monthly for and by Square Dancers
and for the general enjoyment of all.

VOL. XX NO. 11

Printed in U.S.A.

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Second class postage paid at Los Angeles,
California

Subscription \$5.00 per year (12 issues)
Canada \$5.50—Foreign \$6.00 U.S. Funds

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STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Act of October 23, 1962; Section 4369, Title 39, United States Code) (1) Filed September 30, 1968). (2) Title of Publication: Sets in Order the Official Magazine of Square Dancing. (3) Issued monthly at (4 & 5) 462 No. Robertson Blvd., Los Angeles, California 90048. (6) The name and address of the Publisher, Editor and Managing Editor is: Robert L. Osgood, 462 No. Robertson Blvd., Los Angeles, California 90048. (7) The owner is: Sets in Order, a corporation, 462 No. Robertson Blvd., Los Angeles, California 90048. Stockholder is Robert L. Osgood, 462 No. Robertson Blvd., Los Angeles, California 90048. (8) The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are; None. (9) Paragraphs 7 and 8 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner. Names and addresses of individuals who are stockholders of a corporation which itself is a stockholder or holder of bonds, mortgages or other securities of the publishing corporation have been included in paragraphs 7 and 8 when the interests of such individuals are equivalent to 1 per cent or more of the total amount of the stock or securities of the publishing corporation. (10) (a) Average No. of copies printed each issue during preceding 12 months was 20,960. Single issue nearest to filing date 20,500. (b) (1) Paid circulation through sales through agents, news dealers or otherwise average No. of copies each issue during preceding 12 months was 707. Single issue nearest to filing date was 761. (2) Paid circulation to term subscribers by mail, carrier delivery or by other means average No. of copies each issue during preceding 12 months was 19,166. Single issue nearest to filing date was 18,889. (c) Total paid circulation average No. of copies each issue during preceding 12 months was 19,873. Single issue nearest to filing date was 19,650. (d) Free distribution (including samples) by mail, carrier delivery or by other means average No. of copies each issue during preceding 12 months was 905. Single issue nearest to filing date was 250. (e) Total distribution (Sum of C and D) average No. of copies each issue during preceding 12 months was 20,778. Single issue nearest to filing date was 19,900. (f) Office use, left-over, unaccounted, spoiled after printing average No. of copies each issue during preceding 12 months was 182. Single issue nearest to filing date was 600. (g) Total number of copies distributed (sums of E and F) average No. of copies each issue during preceding 12 months was 20,960. Single issue nearest to filing date was 20,500. I certify that the statements made by me above are correct and complete. (Signed) Robert L. Osgood, Editor.

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AS I SEE IT

bob osgood

November 1968

LOOK AT THAT, will you. The memo says that it's November already. November '68. It's been twenty years since Dr. Lloyd Shaw and his Cheyenne Mountain Dancers from Colorado Springs visited Southern California and kicked off the greatest stampede since the Gold Rush Days. It's been twenty years since Sets in Order's first issue, or a better way to put it, *it's the beginning of our second twenty years.*

In this issue we're going to have some fun. We're starting several things which we have been waiting to do for a long time. For starters, we are going to speak our piece on what could happen with the future of square dancing. For another, we're going to bring in a special guest columnist who will tell you exactly what she thinks about this activity.

For this special issue we've called in Betty Baker, our Chief in Charge of Subscriptions, to help us determine how many subscribers have been with us continually during the twenty years since our first issue in November, 1948 (there are 103 on the list).

No editor could be blessed with a finer staff than that listed on our masthead, nor could he be more fortunate than to list among his magazine's readers virtually all of the outstanding leaders in the square dance field and many readers who have been a part of the "family" for more than ten, even more than fifteen years.

So it seems fitting for us to say to everyone "HAPPY BIRTHDAY TO YOU!"

Something for Everyone

JUST AS SURELY as the days of the old-fashioned store with its single counter and shelves reached only by the sales clerk have given way to the supermarkets, so does all of modern living appear to be heading for the era of planned communities, planned recreation, planned this and planned that.

Convenience seems to be the key to it all, and the bright modern shopping centers we've visited indicate that business is attempting to put everything within easy reach.

A number of years ago, while visiting in New England, we dropped in on Hogue's Barn.

A few weeks earlier we had been disappointed when we visited another community where only a handful of dancers rattled around in a large hall. At Hogue's the contrast was amazing.

Parking attendants and guards took care of several hundred cars that had brought the dancers from the surrounding community. Once inside the rambling structure, we had the feeling it was a supermarket for square dancing.

There seemed to be at least half a dozen halls all in use at the same time. With a guide we were taken to one fairly sizeable hall where the caller was putting a group of newcomers through the first night of a beginner class. In another hall with another caller we watched a group midway through their lessons. The other halls included two clubs, one open dance and a round dance class — all in operation at the same time. We were told that on other nights the hall would be filled with non-dancers enjoying a free chicken dinner (see SIO June 1968), and with it getting an exciter dance or one-night-stand which would help to bring a goodly percentage of the diners into a coming beginners class.

In this one facility we had seen virtually every phase of the current square dance activity in operation. *There was something for everyone.*

☆ ☆ ☆

One of the prime needs in square dancing today is to make square dancing available to those who want it and need it in a type of package that will appeal to them.

Not everyone wants to spend thirty weeks or more in learning how to square dance. Some people do, of course, and should have a place.

It does seem to us that square dancing should, some day and in every area, include a

program appealing to everyone who would enjoy taking part in American square dancing.

There should be those completely joyous, uncomplicated one-night-stand parties for those who want to remember absolutely nothing, but who would like to come in for a recreational evening of square dancing fun with no prerequisites.

There should be a place for those who would like to dance occasionally, perhaps once a week or twice a month, who would like to devote no more than a few weeks (perhaps ten at the most) in order to learn the language and then enjoy themselves indefinitely in a program with a limited number of basics.

Those who are the hobbyists who look seriously upon any activity they undertake, would probably be most happy with a program that allowed them a longer period of class work and then full use of all those basics which were considered to be "standard."

And of course, there would be those adventurous individuals who, working with callers in small groups, would set out to explore the new "inventions."

Finally, there would be a form of square dancing in the schools that would lead gradually from the simplest of rhythm drills into an appreciation of movement to music that *might* some day coincide with and complement the square dancing being done in the local area.

Only confusion results when we try to mix the needs, when we attempt to teach the very young in schools complex movements that they are not ready for, when we try to sell an individual looking for a good recreational outlet a complicated program involving more hours than he wishes to give. At the same time oversimplification may not be the answer for those wishing to dig deeper into the mysteries and rewards of square dancing.

This is the thread that the Gold Ribbon Committee is attempting to unravel. After many months of preparation you will see the first in a series of Gold Ribbon Reports staring on page 10 of this 20th Anniversary issue of *Sets In Order*. We hope that you will enjoy it.

A Positive Attitude

WHILE MANY ASPECTS of square dancing should remain to a degree unchanged over the years so that familiarity with the customs and pleasures of the activity will not diminish, there are some elements of change that are highly desirable.

Different sites for a national convention bring a refreshing variety and change to this

yearly event. The viewpoints of people in various parts of the country add a refreshing spice to the *big dance*.

Variety comes to those who travel from one area to another enjoying the personalities, abilities and styles of different callers. Most of all, the fun comes in discovering how different square dance clubs interpret the word "friendship," and "welcome."

A number of years ago variety would also refer to the various styles of dancing. Before traveling callers, before the use of phonograph records, before there were institutes for leaders or conventions for dancers, there were virtually as many styles of dancing as there were areas where dancing was enjoyed.

Today most of these style variations have vanished. If you hunt for them in remote corners of our land you may find a group doing Appalachian Circles or Kentucky Running Sets. You may be fortunate enough to catch an old time dance with the folks lined up on either side of the hall like some giant Virginia Reel where the dancers are taking part in an evening of contras.

It's difficult to say just what started the change. Perhaps like so many other things, the "need" came first, followed by the answers. People enjoyed square dancing — it was a natural. The initial blending of area differences came perhaps when callers first gathered together for institutes, where an emphasis was put on "styling," where two or three routines were put together and a round dance was born, where the old fashioned "one couple out to the right" was augmented by having two couples go out to the right, where one single visiting dance was enjoyed by each person around the square. Perhaps the really big change started when someone decided to "hash" and alternate two of the single figures, or even when he got so bold as to allow each working couple to do something different.

We have all come to realize that while change is not necessarily progress, we do look upon change as being invigorating, stimulating, exciting — when thought out intelligently.

Sometimes the biggest changes in square dancing occur when a club changes officers, or an association elects a new board of directors.

We have seen changes occur in clubs and associations when those changes have been accepted by the members strictly because of the manner in which the suggestions for change were made.

One such example occurred some twelve

years ago with a club to which we were closely affiliated. Like other clubs in our area we were following most of the standard operating procedures of the times. We were a happy group and occasionally tried a short trip to visit another club but for the most part we stuck to rather routine activities where we felt we were "safe."

Then, one day, three of the members decided to try something different, something which in those days was quite unheard of. *We planned a trip that would involve the entire club in a tour to Hawaii, 2,500 miles away.*

Now the president of the club at that time worked in a business where *ideas* were exceptionally important. One member of the business would present an *idea* to the others and it was understood that *no one* would jeopardize the idea with any negative thoughts. Everything of a positive nature would be added, however, so that the frail newborn idea could receive strength and encouragement. For some time this idea was allowed to grow and this period of "acceptance" came to be known as the "period of the big yes." After a certain amount of time had elapsed the idea was scrutinized once again and if it had grown substantially it was allowed to live and become a reality.

In the instance of our club, the members were gathered together and told that *all* were going to participate in a venture. D-Day for the event was some two years in the future, and for that reason no one should consider any reasons why he might not be able to take part.

Instead, he should think immediately in terms of the possibility that this great event (which was about to be announced) would be something he could become personally involved in. This being understood by everyone, the bomb was dropped and the club members as a whole understood there was no question about it, each one was going to be a part of this club tour to Hawaii.

Back in those days this was like announcing a proposed rocket tour of the moon, but members of the club took it in stride, accepted the challenge; the "period of the big yes" was on.

Of course it worked. Only a handful didn't make the actual trip, but *all* planned for two years and 53 out of the total of 60 members at the time made the tour.

Since then our club has found that the "period of the big yes" works wonders, and we've noticed other clubs approaching similar "moments of truth" with a positive attitude.



Starting in this issue and running each month for the coming year, will be The Gold Ribbon Committee Report, containing some rather revolutionary suggestions relative to this hobby of ours. These are ideas, just as frail and untried as any newborn babe. They will need the encouragement, the love, and the gentle handling any new child or new idea needs to survive.

The parents of these ideas are the thousands and tens of thousands of you who over recent years have said, "Something needs to be done." This to us has been a challenge and with the help of half-a-hundred dedicated individuals we've tried to evaluate and add to your pleasure and your ideas. The Gold Ribbon Report is a series of ideas. They are based upon an aggregate of thousands of years of experience, both in the hobby and in unrelated fields outside of the world of square dancing, represented by the Gold Ribbon Committee.

It would be simple enough to scuttle this boat in the early stages, simply by saying, "it will never work" or "this is obviously the selfish idea of some individual or group who hope to receive some notoriety or personal gain."

Nothing could be further from the truth. *These are your ideas.* We've simply tried to put them together, reflecting the experiences of the past and making a blueprint which will strengthen the future.

Problems in our activity should be encouraging, not discouraging. We should look upon all of this as a challenge. *Our goal is a place for anyone who wants to enjoy this American heritage.*

Thus far an incredible number of unselfish hours have brought us to the starting place. Before this plan has proven itself, many additional hours will be needed. Sets in Order will be pleased to report on the findings of individuals or groups, commercial enterprises, or amateurs which will help to make this dream grow.

Remember, our objective is to take what we have, to put it into proper perspective, to listen to constructive criticisms, to sidestep selfish attempts to monopolize any portion of this activity, and to help define a set of plans which will be made available to all for the stimulation and perpetuation of American square dancing. The ideas are here and you'll see them in the coming issues of Sets in Order. A "Period of the Big Yes" is called for. The result most certainly will be a stronger, more secure, growing, healthy square dance activity.

GOLD RIBBON

COMMITTEE

FIRST REPORT



THERE IS A willingness on the part of square dance supporters to do something to put this great giant into order. The question is "How?" and "Where to start?"

A number of months ago a Gold Ribbon Committee was appointed by Sets in Order. Its assignment: take a good, "in depth" look at square dancing and then report the findings in several issues of this publication.

Here are the divisions and the Committee members. The brief description of each of the projects will be followed up later with a special issue of Sets in Order dedicated to that particular phase. The date in parenthesis after each topic heading gives the proposed target date of that particular issue.

LIMITED-BASICS PROGRAM (December, 1968)

Background Facts: It wasn't too many years ago that a square dancer could learn all of the standard language of the activity with just brief instruction. He was then able to dance as little or as frequently as he pleased because he knew it all. The programs he danced did not lack variety or challenge because the callers could use the standard language in unlimited combinations. The dancer could enjoy the *new* because it was built from the *familiar*. Over intervening years the distance between the first night of a beginner class and the point of being an "accomplished" dancer stretched farther and farther apart. And, if a dancer had to drop out, there was little possibility of his getting back in again without beginning anew, which was basically unappealing to the once-experienced dancer.

Purpose and Goals: To recapture an atmosphere similar to that of some fifteen years ago when what we are calling "limited-basics" today would represent the ultimate to the dancer. To provide a place to dance for those who are able to devote only limited time and

interest to square dancing. To suggest a suitable *complimentary* title for this phase of the activity. To establish a number of basics that will be included in this division which can be taught in a minimum number of class sessions. To initiate collections of material using this fundamental language.

Committee Members: *Bob Dawson, Florida; Bruce Johnson, California; Dick Leger, Massachusetts; Jack McKay, California*

FULL PROGRAM OF EXISTING BASICS (January, 1969)

Background Facts: Every activity has its special enthusiasts, and it is just as true in square dancing. Because of his desire to know all that there is to know about square dancing, and because he has the time and energy to devote to it, the square dance enthusiast has his own place in the square dance picture. His initial interest is sufficient to carry him through thirty-plus weeks of a learner's class.

Purpose and Goals: To provide those who have the curiosity, desire and time, with an *inspiring program*. To develop an "in-depth" teaching sequence and manual offering assistance in styling and with a wide and varied collection of dance material.

Committee Members: *Ed Gilmore, California; Jay King, Massachusetts; Frank Lane, Colorado; Johnny LeClair, Wyoming; Bob Ruff, California.*

EXPLORATORY DANCING (February, 1969)

Background Facts: There probably never was a time in square dancing when someone wasn't "inventing" something new. At first the additions were simply new patterns fitted to different singing-call tunes. It wasn't until square dancing emerged as a system of combining "basics" that the addition of new language became a serious concern.

Purpose and Goals: Through specialized

workshops, to experiment with new ideas and to explore the endless realm of possibilities in order to determine how they may benefit the square dance activity. To determine if it is possible to accomplish the same results with intelligent and ingenious use of existing basics. Further, to provide an outlet for the creative spirit of both callers and dancers. To develop a clearing house and establish an attitude or code of ethics relating to the testing, exposure, naming and transmitting of these ideas.

Committee Members: *Les Gotcher, Florida; Willard Orlich, Ohio; Bob Page, California; Dave Taylor, Michigan; Walt Wentworth, Florida*

SQUARE DANCING IN RECREATION (March, 1969)

Background Facts: Square dancing has for years been a part of the general program for many recreation departments. Industry has adopted square dances and hospitals have sponsored square dancing for paraplegics, the blind, and mentally disturbed individuals.

Purpose and Goals: To study the wide range of square dancing in all fields of recreation; to establish courses of "in-service-training" for qualified recreation leaders, and to develop articles and produce a text as a guide to teaching the handicapped.

Committee Members: *Simon McNeely, Maryland; Bob Van Antwerp, California.*

ONE-NIGHT-STANDS (March, 1969)

Background Facts: One-night-stands might be considered as a remnant of the oldest form of square dancing we know, and are the one kind of square dance event calling for *no* prerequisite from the participant. Everything included is presented on the assumption that the participant has never taken part in a square dance before, and, quite possibly never will again. It may be safely assumed that many of those who become hobby dancers get their initial exposure to square dancing at a one-nighter. Such an event should present American Square Dancing in a good light, and in a proper atmosphere.

Purpose and Goals: A series of articles and a special handbook on one-night-stands, along with a complete list of suggested basics to be used and a collection of dance material is being prepared.

Committee Members: *Jerry Helt, Ohio; Bill Johnston, Pennsylvania; Medric McMasters, California; Ozzie Stout, California.*

CALLER-TEACHER LEADERSHIP TRAINING (April, 1969)

Background Facts: This is indeed the focal point of the entire Gold Ribbon Report. While there have been endless contributions made by individuals and groups to teach individuals to call, to this date the provisions for adequate caller-teacher leadership training have not reached far enough nor deep enough to meet the needs of the activity. Men and women often find themselves in a position of leadership without the proper training which could make their work more effective. Qualified caller-coaches have conducted specialized institutes to develop new calling ability, and on several occasions, leading universities in the country have held leadership seminars for callers. However, it is felt that fewer than one percent of the total involved in leadership capacities in the field today have ever had the opportunity or availed themselves of the opportunity of attending such sessions. Attempts have been made at local and national conventions to provide additional leadership training, but for the most part the sessions have proven inadequate and have been poorly attended.

Purpose and Goals: Text books are needed and are being developed. Several types of leadership training programs will be presented, and a long range planning program for leadership training is in the process of development.

Committee Members: *All members of the Gold Ribbon Committee.*

CALLER ASSOCIATIONS (May, 1969)

Background Facts: There are no fewer than 95 caller organizations in all parts of the world. In many areas the percentage of callers belonging to an association is less than 50 percent of the callers residing there. Often the percentage of those who participate regularly in association activities is even smaller. The stated purpose of many of these groups is to encourage high standards in ability and attitude among the callers and teachers in the area; to induce the spirit of cooperation rather than competition; to help train new callers; to help project the proper image of square dancing; to work closely with dancers, clubs and dancer associations locally in a unified effort to perpetuate square dancing; to encourage high moral standards, self control and a continuing desire for improvement.

Purpose and Goals: This report will make some definite suggestions toward a uniform

program that could be shared by all caller associations. It will make suggestions for a universal code of ethics. It will provide a "ready" panel of speakers, and it will attempt to develop incentives for active participating membership in local associations.

Committee Members: *Dan and Madeline Allen, California; Lee Helsel, California; Earl Johnston, Connecticut; John Kaltenthaler, Pennsylvania; Henry "Pat" Paterick, Virginia.*

SQUARE DANCING IN THE SCHOOLS (June, 1969)

Background Facts: Square dancing in the schools is sometimes treated scantily as one of myriad activities in the schedule. Except in a few instances it has not been presented with either real enthusiasm or sufficient knowledge to achieve its full potential. There has been a lack of material available and very little "in-service" training for school teachers.

Purpose and Goals: Offer all possible encouragement and assistance to those groups who are making a concerted effort in the direction of teaching the skills necessary in presenting dance to the young people in the schools; to encourage the production of proper textbooks, lesson plans, records, films, film strips, etc. to be used by school teachers and prepare and present special articles on this phase of the activity.

Committee Members: *Dick Jones, New York; Jack Murtha, California; Kirby Todd, Illinois.*

RESEARCH AND TRADITION (July, 1969)

Background Facts: In the traditional, which has lasted through the years, is the material from which come the square dance movements of today. Not all of the old dances are good, just because they are old. Neither are all the new ones bad simply because they are new. But in the old, as in the new, are bits of a solid substance that needs to be retained.

Purpose and Goals: Some articles on the use of traditional material in contemporary programs are being prepared and will be included in the complete report.

Committee Members: *Don Armstrong, Florida; Ralph Page, New Hampshire; Dorothy Shaw, Colorado.*

SQUARE DANCE PUBLICATIONS (August, 1969)

Background Facts: Square dance publications serve as a means of communication among square dancers and provide them with

all-important directory services. For the largest part they present a positive view of square dancing and encourage the growth and expansions of the activity.

Purpose and Goals: There is a greater need for support of these publications by dancers and dance groups. Suggested methods for increasing both circulation and advertising revenue will be made. Professional studies will provide suggestions for enhancing the editorial content and artistic appearance of these publications.

Committee Members: *Charlie Baldwin, Massachusetts; Ed Ferrario, California; Dai MacLeod, Victoria, B.C., Canada.*

PUBLIC RELATIONS, PUBLICITY, PROMOTION, ADVERTISING (August, 1969)

Background Facts: Because of its very appeal, its colorful costumes, its toe-tapping music, and its American heritage, square dancing is a "natural" for newspaper, radio, television, and magazine acceptance. However, all too frequently the inclusion of stories and square dance sequences in the press, commercial television and motion picture productions has been less than complimentary to the activity.

Purpose and Goals: To develop guidelines for local square dance promotion through additional articles and handbooks, and to develop a workable, intelligent plan for national publicity.

Committee Members: *All members of the Gold Ribbon Committee.*

DANCER ASSOCIATIONS (September, 1969)

Background Facts: The prime purpose of square dance associations is to accomplish collectively what clubs and dancers might not be able to accomplish individually. In large population centers there may be more than one dancer association, and in some instances, these groups have formed themselves into councils of associations. The purpose of the square dance association should be to promote harmony in the activity, to be of special help to the individual clubs and to recognize the area's particular needs.

Purpose and Goals: Associations can benefit from each other's experiences and a comprehensive study of what makes some associations successful will be included in the final report.

Committee Members: *Helen Davis, Washington, D.C.; Harold Erickson, Michigan; Arden Johnson, Indiana.*

THE BIG EVENT (*September, 1969*)

Background Facts: The big dance event has become an accepted part of the square dance activity. It may be either a big dance and a completely social occasion, or it may include sit-down sessions for thoughtful discussions, or it may feature participation workshops for learning. The purpose of many of these big events is to stimulate square dance interest. These area and national events focus the attention of many non-dancers on the square dance activity as a whole. These events will frequently bring a professional staff of callers and teachers, or they will feature area talent and thereby provide a showcase for the callers as well as an opportunity for a friendly assemblage of dancers. Not to be overlooked is the fund raising potential of the big event.

Purpose and Goals: There are undoubtedly ways that conventions and other big events can become even more successful, not in size alone, but in the achievement of specific goals. The Gold Ribbon Committee Report will publish these goals and make some constructive suggestions based on studies of conventions and big dances held throughout the country.

Committee Members: *All members of the Gold Ribbon Committee.*

ROUND DANCE LEADERS ASSOCIATIONS (*October, 1969*)

Background Facts: While many of the specialized round dance groups do some work relating to the square dance activity, the majority are concerned only with round dancing and its attendant activities. Standardization of round dance basics, maintenance of the quality and quantity of new material, screening of new round dance material, selection of the round dances of the month, clinic help for teachers, and production of round dance festivals are all possible parts of the association programs.

Purpose and Goals: Those who specialize in round dancing are in a particularly good position to help design a program to accompany the square dance programs listed earlier. We will present specialized articles on teaching rounds to square dancers, perhaps a handbook on the basic movements of round dancing and a list of all-time favorite square dancers' round dances which could be a permanent part of the square dance picture. Other "rather revolutionary" suggestions will be made at the time the final report appears.

Committee Members: *Jules Billard, Washington, D.C.; Dorothea Brammeier, Florida; Dena Fresh, Kansas; Bud Knowland, Arizona.*

COMMERCIAL SQUARE DANCE SUPPLIERS (*November, 1969*)

Background Facts: With an activity the size of square dancing, it would seem surprising that there are not more specialized square dance stores throughout the country. Perhaps the fact that the square dancer actually "needs" very little to enjoy the hobby, may account for the relatively few outlets. Today there are more than twenty specialized recording companies producing records for square dancing and round dancing. The record manufacturers and those callers and dance creators who contribute to the vast quantity of material that is produced each year do much to influence the *quality* or lack of quality of dancing in evidence today.

Purpose and Goals: Through this report we will present a plan whereby square dance recording companies and suppliers of all types of square dance needs can double or perhaps triple their annual business while at the same time helping to strengthen the cause of square dancing.

Committee Members: *Frank Kaltman, New Jersey; Hugh Macey, Ohio; Jay Orem, California; Frank Robertson, California.*

DON'T MISS WHAT'S COMING

This is only a capsule-form preview. Starting next month, with suggestions on a program using only a limited number of the basics, there will be thought-stimulating coverage of each successive chapter of this Gold Ribbon Committee Report.

We don't expect everyone to go along with all of the ideas. We do expect that some of the thoughts will coincide with your own, others may open new vistas for you relating to prospects for the future.

Whatever the case may be, you won't want to miss a single issue that is to come. Use the handy postpaid order form on page 80 to send in your renewal now, or, talk one or more square dance friends into signing up. Let them have your order form or they may simply copy off the information and send it with their remittance in an envelope. Don't wait! Callers, association officers, club presidents, enthusiastic dancers will want "in" on what is coming, so rush your application form to us now!

This month we start a new series, an inside look at the trials, the pleasures, the satisfactions and the criticisms that come from a dedicated square dancer. Madeline and Dan Allen of Larkspur, California have had their hand in almost every phase of the square dance activity. They've written dances and conducted workshops. Dan has done some calling, they have both been active as club officers and have participated in callers and dancers association activities. They have been involved in national and area festivals and conventions, and have been participants in square dance vacation institutes for years and years. Anyone who has been this entangled in the activity is certain to have opinions.

A number of years ago Northern California square dancers were treated to a special brand of Allen philosophy when their thoughts were recorded in the area publication, "Square Dance Where?" Madeline, who will be doing most of the writing, with Dan looking over her shoulder, speaks from personal experience. We've asked her to be frank and say just what she feels like saying. If you know the Allens this is what you would expect them to do anyway. So here is the first in the series. We hope you will enjoy them as we are.—Editor



SQUARE DANCE

ETIQUETTE

by
Madeline
Allen

SQUARE DANCING has always been a free-and-easy activity. Almost anything goes in the way of costumes, hoots-and-hollers, and noisy enjoyment. At the same time, square dancing has now come "out of the barn" once and for all, and in the process it has acquired a Code of Etiquette peculiar to itself. It is unfortunate that a lot of the present day callers who teach classes have lost sight of this fact, and now spend too much of their time on how to get from one spot in the square to another on a given command, and not enough time on how to act so that other square dancers will want to dance with you. This is especially important because of the First Rule of Square Dancing — no introductions are needed at a dance because all square dancers are already friends.

Our etiquette is not difficult — most of its rules are based on simple courtesy and consideration for other dancers. If you are reading this page, you are probably already a square dancer, so you know most of the rules from observation. You know that square dancers are always clean and neat and sweet-smelling, and don't eat garlic or drink before a dance, and are friendly to everybody.

You know also that once you are in a square, you don't walk out of it because someone you don't like joins it. (You didn't know that?

You ought to be ashamed.) But there are a lot of points that are less obvious, and that ought to be taught by someone, somewhere along the line. Here are a few I feel very strongly about.

How about the question of filling up the squares? In my book the only proper thing to do, when you walk out on a dance floor, is to join the first square you find that wants another couple, or, if all are full, to start another and call for three more couples. I will allow you to walk out with one other couple, in order to dance together, but not with a full square, obviously arranged ahead. You should never walk past a square to get to another one you like better. (Did you know that?) This rule is particularly important at "Big Affairs," where the floor is crowded and the people with flags are trying hard to fill up squares where needed. Don't be choosy — don't even *look* choosy. You want to dance with everybody there — remember?

Another problem that seems to me to come under the heading of "etiquette" is the case of the couple who, perhaps for good reasons, has decided to sit this one out, and then sticks to it, to the bitter end, no matter how long the crowd calls for "just one more couple" to fill out a square. Don't misunderstand me — I would be the last one to forbid anyone to

sit out a dance, for any reason, but I do think it ought to be done less offensively. If you just don't care much about dancing this one but are willing to fill in if needed, sit down until called. But if you are exhausted, and nothing is going to budge you, then hide. Go outside, and stay there until the caller actually starts calling. If only one of you feels that way, then *you* go out, and leave your partner to dance with someone else, if necessary.

I had always assumed that a lone man at a square dance was in luck, because if he wanted to dance, all he had to do was to ask any lady. The lady may refuse, if she is tired or is waiting for her husband, but she will not object to being asked. But a man from another State recently told me that where he came from, if he asked another man's wife to dance, there would be a fight, right there! But around here, it would be safe. And it has been my experience that ladies temporarily deserted by their husbands (usually callers outside yacking together) can often find a man who is not dancing because his wife's feet hurt, or something and who doesn't object to being asked either. (He can always say "no" — that is allowed too.) But you notice I said "temporarily deserted". This does not apply to women who can't get their husbands to dance, or who haven't any — in other words, to permanently deserted ladies. You don't have to dance with your husband all the time, but you are supposed to get him to the dance, to keep the numbers even — or else you should join a Singles Club. After all, square dancing is and should be primarily a couple activity.

The Caller's Wife

This brings up another point — that perennially deserted lady, the caller's wife. I am not talking about your club caller — his wife can stay home if she wants to, or come and help, and in any case she knows the members and can dance if she likes. But when you invite a caller from a distance to take over for one night, and his wife comes with him, it seems to me that it is up to the floor committee to see that she has an opportunity to dance if she wants to. (Sometimes she doesn't — but she still ought to have the opportunity.) Too often, one or two club leaders ask her for a dance apiece, and the rest of the time she just sits there. I would like to see something like an old-fashioned dance program filled out for the guest caller's wife, whereby

someone would be responsible for each tip — to offer himself for the dance, or just to sit and talk. Here is a case where a club may give an impression of rudeness, just because the committee does not realize that any action is necessary.

Another etiquette question that seems to me to need a little clarification is, when is it permissible to stop dancing what the caller is calling and start playing tricks? Here again, courtesy and consideration are the keynotes. Some people, who seem to think that dancing "straight" is too easy for them, start making up their own rules, and do things like cutting corners, promenading across the set instead of around, and skipping courtesy turns entirely.

If you are in your own club and everyone there dances the way you do, then such antics, while boring, are not offensive. But suppose you are a guest at another club, or assisting at a beginners' class, or even at an open dance? By not doing a movement right, you may disconcert a less skilled dancer, and cause him to goof, to his embarrassment. By doing a Star Thru instead of a courtesy turn at the end of a Ladies' Chain, you may really shake up a lady who is not expecting it, or even hurt her arm. If your club does high kicks (Heaven forbid!) at least they are expecting it and know how to defend themselves, whereas a stranger may get his glasses broken.

Even fairly simple maneuvers like exchanging squares with another couple during the promenade work only with someone else who knows how to do it. In other words, make sure you are dancing in your own group before taking liberties with standard square dancing. There is nothing entertaining about the picture of an expert throwing a less skilful dancer into confusion.

One last rule — applaud the caller and thank the square you danced with. Some people seem to think that applause is unnecessary — after all, why applaud yourselves? That is not what you are doing. Maybe you did dance the square well — but just who do you think the Star of the performance really is? If you want your caller to continue to knock himself out for your entertainment, show a little appreciation, and let him hear it. And no matter how bad a square of dancers you may have been in, at least they did dance with you — and that in itself calls for a big "Thank You!"

FEATURE FASHION



Guess where Shirley Johnson found the idea which resulted in the dress she wears here? In the children's section of the pattern books! The aqua dacron and cotton background has dainty white lace trim and dozens of white lace butterflies perched on the petal scallops at the neckline and on the lace scallops bordering the skirt.

THE DANCER'S WALKTHRU

Sets in Order

HOW TO RECRUIT NEW DANCERS AND KEEP 'EM

By Mac McCullar

Reprinted from Central Coast Square Dance Chatter, June 1968

I BELIEVE THIS to be a simple question with a simple answer. The question has been asked many times, and I'm sure the correct solution given quite often, but just as often ignored or not understood. As in all successful square dance projects, this one, too, takes the cooperation of all club members as well as association representatives.

... Now don't give me that old worn, torn song and dance "that all my friends are either now dancing or have tried it, and don't like it," or "I have no one to recruit." Bosh and double bosh! So these are your friends, your close friends, but how about these friends: your grocer, hairdresser, barber, lawyer, doctor, dentist, policeman, maid, telephone operator, repairman, (how many of these pass through your home?), public utility employees, business associates — have you ever talked to the Chamber of Commerce manager and directors? We have hardly touched the masses. I could name many more, and so could you *that no one* has seriously discussed square dancing with. I am very proud to be associated with all these marvelous people who square dance, and *I am not reluctant* to tell anyone who'll listen of the many advantages of being a part of this wonderful recreational activity, or sport, if you please!

... I am convinced that some of our friends are embarrassed when pointed out as being square dancers. How could this be? Remember, we have the cleanest, most courteous, most inexpensive, most fascinating hobby of all, but also remember we compete with bowling, boating, T.V., etc., for people's time, so

it's most important to really work hard recruiting.

Now that you have made your initial contacts, be sure to have *correct* name, address and telephone number of your prospect. *Don't take no* as a final answer during the first few contacts. Here's what to do from here: give all information to someone who is an officially appointed recruiting chairman. Then personal phone calls, cards, flyers, personal meetings by maybe others from your group. Be sure to send all mail to home addresses; this way we are working on mother, too! Maybe you could design some sort of card or flyer for your caller to sign and send to your contact. I'm sure he would be glad to cooperate.

In other words, after the initial contact and on an almost continuing basis, swamp 'em with *personal*, and the emphasis is on personal attention, with principles and aims of our hobby being passed to them. All this should be well in advance of the class starting date.

We have 'em, how do we keep 'em?

... I have often heard it said by several of our experienced dancers, some who have held responsible positions in club and associations, "We always meet 'em halfway — it's up to the newer dancer also to meet us halfway." This is downright ridiculous. A new dancer whom we have worked with and struggled with for yea these many months is still a new dancer and has not found his niche yet. The transformation from class to club is still a shaky proposition, therefore we must meet him, not halfway, but all the way, 100 percent. We must *help* him feel *welcome* and *wanted*. You cannot do this by ignoring him and by meeting him just halfway. Put simply — it's just plain *good ole square dance courtesy!*

The WALKTHRU

A TIMELY INVITATION

This is the month for elections and undoubtedly it is uppermost in people's thoughts. Avoiding any discussion of personal politics, why not take advantage of the season and use the election theme for an invitation to one of your dances in November?

Such an idea was developed two years ago by the Squares and Squarettes of Southern California. Only positive, popular measures were presented on a *sample ballot* sent out as an invitation.

Instructions to members and guests headed the page and stated: Vote for square dance fun at McDonald's Barn — followed by the address, date and time. The Ballot itself, marked off in an appropriate form, included the following: Under State you were invited to Vote for One Club. Only the Squares and Squarettes' name appeared. Under Judicial you were invited to Vote for One, and the name of the club caller was listed. A second vote was to be cast for the names of the round dance teachers.

Two measures were presented for the ap-

proval of the voters. Proposition 1 requested a Yes or No vote on "Declares that everyone has a good time dancing and socializing at Squares and Squarettes dance." The second question asked for a Yes or No vote on "Shall the sandwiches and coffee be served continuously to all?"

The Ballot made a timely and clever invitation. Perhaps your group can do something similar. At least you can vote for the club of your choice by getting out and dancing with them.

DANCER'S QUESTION BOX

The mail at Sets in Order is as diversified as the people who square dance. Some letters seek advice on current club problems. Others contain solutions clubs have found to situations which arose. This column will present some of these questions and answers discovered by groups around the world. We realize that what might work in one situation will not necessarily work in another. However, there are bound to be parts of questions as well as parts of answers which might apply to any club. We invite your thoughts on any questions presented here as well as your problems should you wish to see what other square dancers have to say on the

The DOOR PRIZE

Looking for an outstanding and unusual door prize for a special square dance? How about following the example of The Beverly Hillbillies of Southern California who give a beautifully decorated, full-size door for this prize?

As you might imagine—it is desired by some and avoided by others (particularly those who arrived at the dance in a small sports car).

There's many a proud home which currently displays such a door as the one pictured.



The King and Queen of The Beverly Hillbillies present the "door prize" to the astonished winner.

subject or perhaps how other clubs have handled similar situations. Please address your correspondence to The Dancer's Walkthru Question Box.—Editor



Question: Suppose our caller has ceased to fill our needs satisfactorily. How do we go about firing him?

That's rather a blunt question, so here's a straightforward answer. Before you do anything about "firing" your caller, check your club's attitude. If the group is unhappy with the caller, there's a good chance that he's unhappy, too, and perhaps a "change" may be a mutually agreeable solution. On the other hand, are you sure that the problem relates to the caller? Can you be certain that once you've changed callers you still will not have the same problem?

Not knowing just why you want to "fire" your caller, it's difficult to find a pat answer for you. However it always pays to take a good, hard look at all the aspects before you take any drastic action.

Remember, the club is made up of two main elements — the dancers and the caller. There are also many fine points that are equally important like attitude, hospitality, courtesy, friendship, and the wide area of "give and take" for everyone concerned.

The starting point of that give and take is to sit down with your caller and talk *with* him without argument or dictating, but see what solutions you can arrive at harmoniously together. Chances are that the answer to the need will be more obvious and easier of solution when you work together.



Question: What our club needs is more pep and spirit. Some of us tend in that direction and we like to make noise and whoop it up. It's our club and that's our idea of fun. However, some of the members resent us and tell us to tone down. Should we leave the club or should the others leave who can't seem to enjoy our good healthy, harmless exuberance?

We would say no one has to leave. It sounds as if you have a fine club and a lot of interested members who enjoy it. However, not everyone may derive his fun from square dancing in the same way you do. Why not take a look at it from this viewpoint? Could you enjoy your

The WALKTHRU

dancing without being quite so boisterous? Perhaps you can, so why take a chance of shaking up a good thing? Why not leave your vocal thunder until the end of each tip and most especially to the end of the dance to let your caller know at that time that you "had a ball." There's probably a happy balance that can be achieved by your adding your enthusiastic spirit to the evening without dampening the fun of others. Perhaps your "toning down" a bit will encourage the other side of the fence to pep up a bit and everybody will be happier.

BADGE OF THE MONTH



No question from what section of the United States our badge comes this month. It has to be the South — and indeed it is, Albany, Georgia. The name, too, fits right into the Southern theme — Rollick'n' Rebs.

This ingenious badge, shaped like a Confederate soldier's hat, is handmade of six-ounce leather with the letters hand stamped and the design tooled on. A Confederate flag is added for color in a bright red and blue.

An interesting addition to the badge is an adhesive-backed removable letter "D" which denotes an individual's current membership in the local Dixie Federation of Square Dancers. This is changed each year with a new adhesive of a different color.

The Rollick'n' Rebs are an active adult club but further an interest in the hobby by offering a course in square dance basics to all members' children, ages 8 to 12. Eventually the entire family can participate together in the club's fun and fellowship.

The WALKTHRU

DECORATIONS FOR YOUR DANCE

THE CHALLENGE of creating a big effect on a small budget and giving a hall a bright splash of color can be easily handled with the following idea. This simple form, using inexpensive materials, can quickly be transformed into gay, eye-catching decorations.

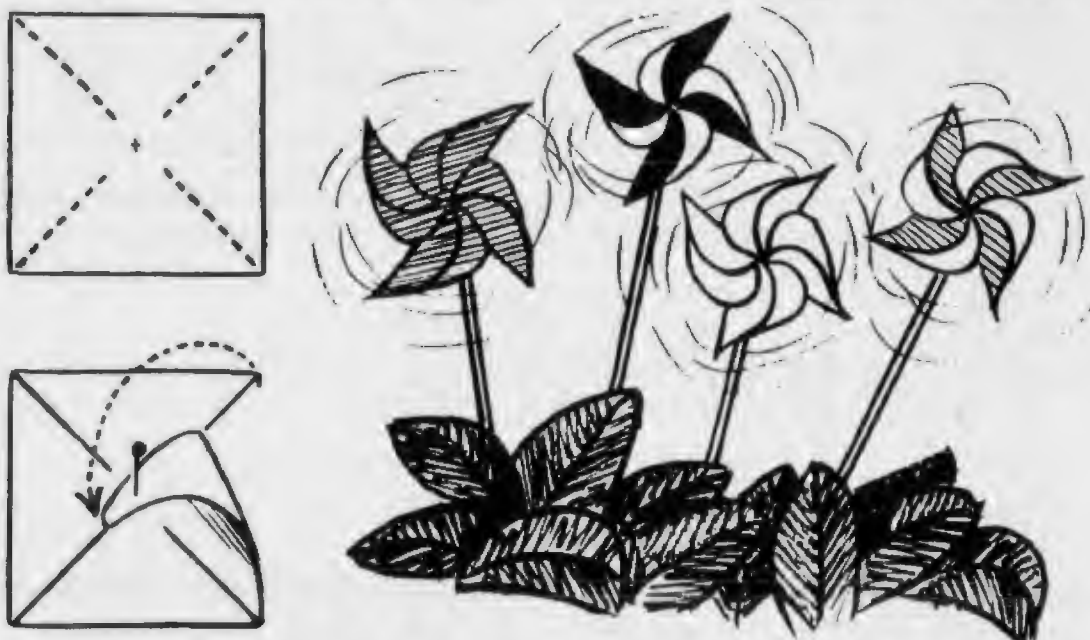
Take the familiar paper pinwheel and see what fun you can have with it at an upcoming square dance. The choice of colors is infinite. Try bright yellows and oranges to liven up a hall. Go all out with psychedelic hot pinks, violets, blues and greens for a wild effect, or stay with subdued quiet tones if you prefer.

You probably remember the pinwheel from your childhood days — but just see what you can do with it now. Repeat its shape everywhere you can think of, from huge three-footers mounted on the walls to miniature three-inchers grouped together as a table centerpiece.

Nothing could be simpler to make. Use the basic method of creasing a square of paper from corner to corner, then cutting from each corner almost to the center. Bring every-other

corner to the center for fastening. Push a corsage pin (or a long, slim nail) through the assembled corner and center for the dimensional effect.

Anchor pins to cardboard or wood disks for the hanging pinwheels. For the smaller table pinwheels, attach them to wood dowels or garden stakes in various lengths. These



might be given out as party favors at the end of the evening. The dowels can be inserted in blocks of styrofoam which are hidden with leaves from your garden.

Two-tone effects can be achieved in the pinwheels by first pasting two colors of paper back to back.

A simple idea? Yes — but most effective.

(Thanks to The Coca-Cola Company for the idea.)

SQUARE DANCE PARTY FUN AFTER PARTIES WITH A PURPOSE

THE RIP 'N' SNORT Square Dance Club of Los Angeles, California, inaugurated an idea many months ago which has since blossomed with delightful results. Each of its bi-monthly dances ends with a short period of entertainment following refreshments. Generally lasting about 20 minutes, this time allows for a relaxed, cooling-off period with time for socializing by the members.

The committee responsible for planning each dance asks one club couple to work out the after party program. Generally the plan has been to present something in which they have been personally involved.

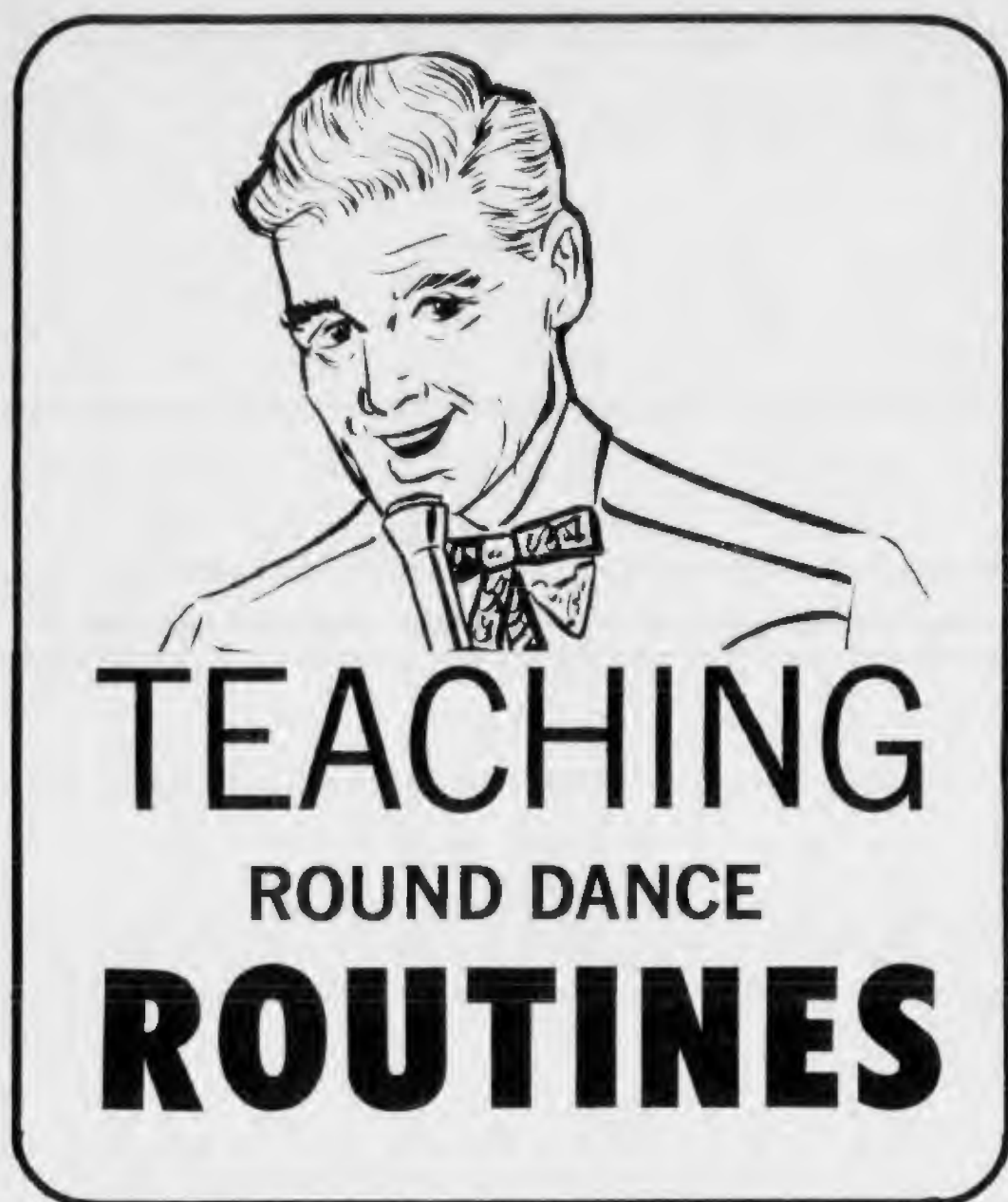
Much Variety

The after party themes have run a wide gamut. For example: One couple took a vacation and visited Alaska. Their program featured slides and a talk about their trip. Another member had been a sky-diver and discussed this.

Another couple were rockhounds. They brought a selection of their collection and spent the time telling the club about the rocks as well as something of the locales they had scouted. One member's business was involved with the space program and he furnished a film of a recent space venture and discussed it. One couple remodeled their kitchen, doing the work themselves, and brought a delightful set of slides showing the "before — during — and after" sequences of the building. A talk was given by a couple telling of their first experience canoeing — a hysterically funny time.

And on and on with great variety.

What does this time accomplish? It's a moment to relax after the evening's dance; it offers diversified entertainment. But more than that it is making all the club members more aware and more appreciative of each other and is bringing a real sense of "family" to the club.



A GUIDE for the SQUARE DANCE CALLER

By Ken and Carol Guyre

Part II: Teaching R/D Basics

LET ME PREFACE this section by saying that I firmly believe that round dance basics should be taught by a qualified round dance teacher the same as square dance basics should be taught by a qualified caller. However, some areas do not have a round dance teacher; so the caller has to assume the job. Furthermore, it would help all callers in teaching simple mixers to their square dance class or club if they have some knowledge of teaching round dance basics.

The method for teaching round dance basics is primarily the same as that used for teaching square dance basics. You start by teaching the individual steps, or basics, first; then you keep putting them together until they make up a dance. The only difference is that in round

dancing we are more concerned with keeping in time with the music and with positions.

Here is a simple method for teaching two-step basics which can be used whether you are teaching a basics class or just using mixers. (The method for waltz basics would be generally the same.) You start off with the easiest figure which is a side two-step done in butterfly position with the man facing the wall (Side, close, side, touch; Side, close, side, touch.) By changing into semi-closed position you can make this a forward and back two-step. The next step is to get your dancers to do two forward two-steps in a row. This can be done best by alternating them with two side two-steps. Going back to the side two-step, if we change the close step to a cross behind we will have a vine (grapevine.) Also, if we change the last step of a side two-step to a forward or backward step, the dancers will be doing a box.

Progressing further from the box, if we have the man cross in front and the woman behind on the third step instead of stepping straight forward or back, they will be doing a scissors. Or, by having both partners step forward with the proper footwork (the ones stepping on their right foot step between their partner's feet) and turning on the fourth count, they will be doing a rough turning two-step. In

EDITOR'S NOTE

In the first of this series, presented last month, the Guyres explained how prompting or cuing the dances can be done simply by understanding the makeup of the phrase of music and by cuing ahead of the actual time of execution of each movement. In this installment they give you some good down-to-earth hints on teaching the basics of round dancing. You'll also find in appendix B a complete list of round dance abbreviations and cue sheet symbols.

the same manner a hitch can be developed from a forward and back two-step by having the dancers reverse direction on the third and sixth steps.

If you are teaching basics, you would start by getting a good piece of music and then putting a couple of basics together into a short sequence. You could then begin modifying the figures or adding more to teach some new figures. After the dancers have learned several basics, you can start teaching them a routine as a drill. You will enjoy the look on the new dancers' faces when they suddenly realize they are actually doing a dance. If you can't find a routine simple enough, take one and modify

it for your use. It is fairly easy to replace two turning two-steps with two forward two-steps or a pivot with a walk. Proceed slowly enough so that you don't scare the dancers off.

Many callers feel that they don't have enough time to teach round dance basics because of all the square dance basics that have to be taught now. However, most callers do use mixers or some other method of getting their dancers to change partners at least once during the evening. You can at least expose your dancers to the basics by using mixers. A walking mixer like Sets in Order label's GKW Mixer is a good starter.

If you want to exercise your ingenuity you

Appendix B

R/D ABBREVIATIONS

Ack — Acknowledge (bow & curtsy)

Apt — Apart

Bal — Balance

Bfly — Butterfly pos

Bjo — Banjo pos

Bk — Back

Bwd — Backward

Chg — Change

Cl — Close

COH — Center of hall

CP — Closed pos

Cpl — Couple

Ct — Count

CW — Clockwise

CCW — Counterclockwise

Diag — Diagonal(ly)

Ft — Foot — Feet

Fwd — Forward

HalfOP — Half-open pos

Intro — Introduction

L — Left

LF — Left face

LOD — Line of dance (CCW)

M — Man

Manuv — Maneuver

Meas — Measure(s)

Op — Open pos

Opp — Opposite

PdB — Pas de Basque (waltz bal)

Pos — Position

Prog — Progress (ing)

Prom — Promenade

Pt — Point

Ptr — Partner

Q — Quick

R — Right

RF — Right face

R/D — Round dance

Rev — Reverse

RLOD — Rev. line of dance (CW)

S — Slow

SCar — Sidecar pos

SCP — Semi-closed pos

SktP — Skater's pos

Swd — Sideward

Tch — Touch

Tog — Together

Twd — Toward

Vars — Varsouvienne pos

Vine — Grapevine

W — Woman

Wt — Weight

X — Cross — across

XIB — Cross in back

XIF — Cross in front

XLOD — Across line of dance

CUE SHEET SYMBOLS

; — End of measure

, — End of beat

/ — Beat divided in half

— — Hold on beat

could make up a simple mixer and then modify the figures as explained above. One that might work would be:

Position: BUTTERFLY Pos M Facing WALL

1-4 **Side, Close, Side, Tch; Side, Close, Side, Tch; Bk Apt, 2, 3, Pt; Tog, 2, 3, Tch;**

5-8 **Bk Apt, 2, 3, Pt; Tog, 2, 3, Tch; Twirl, —, 2, —; Walk, —, Face (Bfly), —;**

(The dancers move one person to the right on each apart and together.) You could then change the side two-steps into forward two-steps and, later, the back apart and together to a vine apart and together.

If you feel you can't make up your own mixer, there are many good simple ones already published although you may have to dig a little to find them. Five Foot Two (Windsor #4619) is a good one for drilling a forward two-step and Hecksapoppin (Windsor #4694) is good for the grapevine as well as drilling a few square dance basics. These are but two of many I could mention.

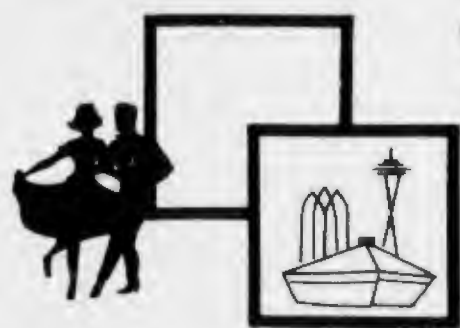
The music that you use for drills or mixers is critical. It must be of strict tempo with a good beat and not too fast or too slow. Some of the records I have used for this are Rose Room, the flip side of Fraulein (Blue Star #1645); Dixie Land Two-Step (Windsor

#4196); Lucky Duck (Hi-Hat #810); Linda Two-Step (Hi-Hat #813); and Love Nest, the flip side of Pennsylvania Waltz (Top #26004). These are all available as noted on round dance labels. I am sure that with a little searching you will find others you can use. One word of caution — don't use a current tune for a drill. This may confuse the dancers when they hear the actual round being played at a dance.

One final word. If you are going to try to teach basics make sure you know them first and can actually move thru them yourself. There is nothing more discouraging to a dancer than to see that his teacher obviously does not know what he is doing. If you are not sure of something, get in touch with someone who is. If there is no round dance teacher in your area, write to one you've met at some time. We have found that the majority of round dance teachers are quite cooperative in helping others with their problems. After all, we are trying to help our activity grow, too.

Please note the list of Standard Round Dance Abbreviations in Appendix B, to give you a necessary part of your round dance vocabulary.

NEXT MONTH PART III



18th NATIONAL SQUARE DANCE CONVENTION

SEATTLE, WASHINGTON

JUNE 26, 27, 28, 1969

LIVE PROMOTION FOR 18th NATIONAL

A TOTAL OF 12,800 Scotch Pine seedlings from the State of Washington were given out to delighted dancers at the 17th National Convention in Omaha last June. These were to remind their recipients that Seattle, Washington is the place where the 18th National Convention will take place on June 26-28, 1969.

The G. E. Kirk Company of Puyallup, Washington, donated the tiny living seedlings and provided as well the space and materials for packaging plus refrigerated shipment from Washington to Omaha. Square dancers from Seattle, Tacoma and Puyallup gathered together to package the pine seedlings to insure

their preservation.

At the "Seattle is Fine for '69" booth in Omaha, dancers expressed amazement when they found the seedlings available and at latest report, the tiny trees are thriving in climates from one end of the country to another.

Seattle square dancers, under the direction of Chairman Kenn Trimble, are diligently preparing to create an atmosphere of hospitality, fun and information when their square dance friends from everywhere visit their city next year for the 18th National.

For specific information write Kenn Trimble at 816 South 216th, Des Moines, Wash. 98188.

"SEATTLE IS FINE FOR '69"

KEOKUK

THREE YEARS LATER

By Evelyn Johnson, Long Beach, Calif.

DATE LINE, NOVEMBER 25, 1965

KEOKUK, IOWA... AN EXPLOSION IN THE NATIONAL GUARD ARMORY LATE LAST NIGHT KILLED AND INJURED A GREAT MANY OF THE 70 SQUARE DANCERS TAKING PART IN THEIR WEEKLY DANCE. THE BLAST, APPARENTLY COMING FROM THE BASEMENT AS THE RESULT OF AN ACCUMULATION OF GAS, COMPLETELY DESTROYED THE REINFORCED CONCRETE BUILDING...

THREE YEARS AGO this month, square dancers all over the world were shocked and saddened when the news of this disaster reached them. They lived with their sadness but their shock gave way to, "what can we do — how can we help?" Benefit dances, personal donations, many activities were started for the purpose of raising money for the relief of those injured and for the children orphaned. The Swing Ezy Benefit Fund Foundation was soon established, to act as executors for this money.

To present a follow-up story on the progress of these dancers for their friends around the world, we sent a letter of inquiry and received the following information from Richard E. Denly, president of the executive committee of the Swing Ezy Benefit Fund Foundation.

The survivors are all doing extremely well. There are some who are still receiving therapy

treatments and medical attention in the form of corrective surgery, mostly of scar tissue remaining from the most serious burns. Six of the survivors have remarried and are building new lives for themselves. Out of these six, one man and one woman, both of whom lost their mates, are now married to each other. The caller, Kenny Anderson, is still active in square dancing and lives in the state of New York, a move that he was planning at the time of the accident. As to the children orphaned... they are adjusting well. The Goodrich children, four in number, are living with their maternal grandparents, with support checks from the fund foundation each month. The second family that lost both parents, the Becketts, are being cared for through the Foundation; the smallest child is living with his maternal grandmother, a retarded boy is in a home, the daughter is now married.

The older Beckett boy has returned to college to finish work on his degree, which was interrupted by the disaster. The Fund is paying his college costs. Of the other children, all had one surviving parent. While the Fund has not supported these children on a month-to-month basis, it has provided a number of things such as medical and dental aid and other necessities. When these children reach college age, and most of them are still quite young, the Fund intends to see to their education.

The Swing Ezy Club has been active since approximately six months following the accident. It was necessary for the club to move their dance location to Hamilton, Ill., a town just across the Mississippi river from Keokuk as they were unable to find a suitable hall in Keokuk. The president of the club for 1967 was one who lost his wife in the disaster and he has since remarried. There are some of those injured who are still active in the club, but not too many.

The Fund received donations from every state in the union, as well as from Germany, Canada, England, France, the Philippines, Vietnam and other countries around the world. Total contributions exceeded \$230,000 before they stopped coming. Mr. Denly writes, "The response of square dancers has been overwhelming and exceedingly gratifying. The Fund has sufficient money to meet any and all needs of the injured and to provide college educations for the orphans, barring unforeseen circumstances."

The executive committee of the Fund Foundation is made up of square dancers in Keokuk. They have had the services of an attorney, a certified accountant, and the trust depart-

We remember well that Thanksgiving Eve in 1965 when over the radio came the first news flashes of a horrible explosion that brought to a halt the square dance in Keokuk, Iowa. Within 24 hours our 'phone had brought in inquiries from everywhere, asking "How can I help?" The answer was not long in coming. Plasma and first aid were needed for the burn victims themselves and financial assistance for their families. Saddened as we all were by the tragedy, we were so proud of the instantaneous reaction on the part of square dancers across the land. Telegrams came in from England; a club with the military forces in Germany donated its door receipts; letters came in from South Africa, from Japan, from Australia — all sending their sympathy and their offers of help.

Evelyn Johnson, a round dance leader in the Long Beach, California area and commentator for a popular square dance radio show, has taken a good look at what has happened in Keokuk during the past three years. We thank her for her impressive report.

ment of the State Central Savings Bank all donated free of charge. The monies in the fund not immediately needed have been invested in government notes and long term securities and are earning a safe 4½% return. In this way, the fund will continue to grow in the years ahead.

These people serve as an inspiration to all of us in the courage they have shown, their adjustment to the radical changes in their lives, their victory over the disaster. We can all be proud of them and pray that square dancers will never again have to suffer such a disaster.

THE BIG HEART OF SQUARE DANCING

We remember a number of years ago while calling a dance in Akron, Ohio that the president of the club took the microphone, asked everyone to be seated and invited a young couple up to the stage. Then, almost without signal, one by one by one, the members of the club came to them with packages, boxes and bundles of all sizes. Then one of the members took time to explain to us these folks had lost their home in a fire just the week before and the people who were members of their square dance "family" were bringing them blankets, food, clothing, little bits of household needs that you never miss until they have disappeared, pots and pans, needles and thread, etc. The last person to come by was a little girl carrying a small puppy which she proudly handed to the cheerful couple. The family pet of many years had perished in the disaster.

Disasters, large or small, mark the opportunity for square dancers to "open up their hearts." We're sure that you have similar recollections, and perhaps you'd like to share them with others. Just send them to us and we'll use some of them in coming issues.

LADIES on the SQUARE

BASICS — BASICS — BASICS

THIS ARTICLE has to do with basics — not the basics of square dancing but basics for square dance *fashion*. Right about now a lot of ladies who entered the fall classes will be looking around and deciding that they should be making some clothes just to wear for square dancing. Here are some basics for them to consider.

Depending upon their expertness as seamstresses, they may decide to start with just a skirt with which they can wear a variety of blouses or they may want to launch right into a simple dress. The full skirt is really basic and can be done in tiers of two or three or more; in gores; in a full circle or just gathered to the waist.

A good rule is to double the width around for a tiered skirt. If it is a two-tier, the top can be three yards; the bottom six yards. For a three-tier, two yards, four yards and six yards will create a good effect. Width of the tiers will depend somewhat on the proportions of the wearer, but for two tiers, the top might be 8" wide, the bottom 16" for a 24" skirt length. For a three-tier, 6" might be good for the first tier, 8" for the middle and 10" for the bottom.

A gored skirt is an assemblage of panels cut narrower at the top than at the bottom, usually with six gores as the minimum. These are equally as effective as a skirt cut in a full circle and will not sag at the hemline. To avoid bulk at the waist with a gathered skirt make darts about 8" down and 3" at the top, spacing them about every 12". Cut off the darts before gathering the skirt. Now attach the skirt, any type, to a waistband lined with pella to give it firmness.

A "peasant" type blouse with either elastic or binding at the round neck and with puffed sleeves is basic for a top. It should be kept in mind that the blouse must allow real freedom of movement to the arms. Another basic point is to make it longer than most blouses

so that, hopefully, it will stay tucked in while dancing. Since square dancing is sort of a last-ditch spot for femininity these days, it is best to avoid the "cowgirl" western blouse. This is better on a horse than on the dance floor. If it's a dress that's being made, it can have a fitted top, with a simple round neck, puffed sleeves, a zipper at the back.

Underthings will include a full net petticoat and making these is another story altogether. It is best to buy one at a modest price from a square dance supplier and then, later on, launch into making them if so inspired.

Square dance panties range in length all the way from the short sissy britches down to the knee and a pedal pusher or pajama pattern will offer a basic beginning. Most ladies wear a sort of compromise length of pantalettes about 4" or so above the knee. Sissy britches are not recommended unless the lady is sure she has the figure for them. If undergarments are white they'll complement anything; colors can come later.

Comfortable shoes are a most important basic. Better to run up an inexpensive dress and spend as much as you need to for shoes that are really satisfactory for dancing. They, too, will vary with the wearer. "Baby dolls", ballet slippers, shoes with firmer soles and small heels, are all available.

Note: Certain dress patterns for square dance dresses were available as of mid-September. These include, from Simplicity Patterns: #3294, a "Frontier Dress" which has to be ordered specially; #5545, a "squaw"-type one-piece dress with a 3-tiered skirt or a round neckline blouse and skirt; #6832, round neckline, full skirt with flounce. McCall's Patterns offer: #8942, a "Centennial" costume, rather elaborate, with an overskirt, etc.; #2403, a "Southern Belle" design with puffed sleeves or long ones; #2329, one-piece with sweetheart neckline.

THE SECTION FOR CALLERS

No phase of calling is more important than the pre-planning that precedes teaching or calling an evening of dancing.

How much time and energy should be devoted to this phase?

Here are some views on the subject offered by three leaders in the activity.

DIALOG

THE IMPORTANCE OF PRE-PLANNING

EARL JOHNSTON • JACK MURTHA • BOB RUFF

This month we have directed our questions to a caller from the East Coast (Earl Johnston), another from the West Coast (Bob Ruff) and a schoolteacher-administrator (Jack Murtha) for their views on the preparation necessary before an evening of teaching or calling. All three of those participating teach classes and conduct an active program of home club calling. Our first question directed to the group was, "How important is pre-planning for the class or club?"

Jack Murtha: It is extremely important. Of course, being a teacher, this is especially obvious to me. Every year I sit down and plan the entire class before I start; then I follow a process of planning week by week as I go and adjusting the plan as necessary. As this applies to calling, I have a pretty good outline of all the square dance calls, the round dances and things like the courtesies, which I am going to bring into the class, before I start. This is adjusted each year.

During the course of one set of lessons, do you follow the outline rather closely or do you allow yourself some flexibility?

Murtha: I allow flexibility where I have to have it but I find that now, after many years of doing this I can generally foresee most of

the problems and don't have to deviate too far from my plan. There must be some flexibility because sometimes people miss a night of class or we can't get the hall — things like that — and we have to accommodate that in the plan.

Earl Johnston: I find that pre-planning a class is especially important. You have to plan ahead and then keep track of what you've done. When you're calling every night of the week things tend to start to run together. Unless you do plan you might skip some calls and there's also the possibility of over-teaching something you have already done. I use the Sets in Order lesson plan — checking things off each week but I also have a notebook where I write everything down and how the class did with it. I've been teaching classes for a long, long time and I don't sit down and plan my program — patter, music, singing calls, writing out the figures. I used to, but with experience I find it isn't too necessary. I would recommend to a new caller, however, that he do just that so his calls flow and he has continuity to the class.

Bob Ruff: In my estimation it is important to pre-plan for both class and club. The class would probably come in for more attention from most of us and pre-preparation would involve setting up an entire course of study for as many lessons as would be given. At the

beginning it would necessitate a week by week sitting down and planning.

Do you do this pre-planning of your class program in one master plan before you start your series or do you have a skeleton plan and adjust it week by week?

Ruff: I take the list of basic movements that is published in *Sets in Order* as my guide. From it I make my weekly plans and I admit that after many years, these are very flexible, altho' the structure of all of my lessons is about the same. It follows pretty much the pattern of the suggested list of movements you have in the *Basic Movements Handbook*.

Johnston: Some people say it doesn't matter in what sequence you teach as long as what you teach you teach well but to me you have to have a plan. As far as clubs are concerned, I try to offer them, over a period of a month, almost a complete change of singing call material. I find that I will also have changed my whole patter program so that it does not become repetitious. I don't keep track of this as I used to, partly because I am aware of making the change and the majority of the clubs I call for only once a month. They're spread over a pretty good area so there is not an overlap of dancers from one club to another.

When you get thru with an evening's class, do you use your program for that evening or your lesson plan in any way to evaluate that evening?

Murtha: Only in that I have crossed off as I went along anything that I planned to do which I wasn't able to, or I have written in something which might have been left out of a previous lesson. At the end of the evening, if I have found that some call was giving us trouble, I'll write notes on my lesson plan to remind me to work on it again the next week.

Johnston: It's interesting that you asked that. I was going thru some old notebooks and found some programs of 8 or 10 years ago. In those days we would have a singing call, a patter call and a singing call and I would write down the reaction of the crowd to the singing calls after the dance. I would also make a note if they had trouble with various patterns within the patter call. If I felt it was something to bring up at the next club meeting I would put these things into the workshop

and give some help on them. I guess I operate pretty much the same today except that I don't write it down the way I did. I would certainly advise the newer caller to write down everything so that he could study it easily.

Ruff: At the end of an evening of calling I pack up and go home. I know that a lot of the callers go right into making notes after a dance but I don't do that. I go to bed. I make my notes either the next day or even later. I have already made notes on the lesson plan as I went along in the class. When I do something I check it; when I omit it I put a circle next to it and then if I go back to it again during the evening, I put a check in the circle. This reminds me of the various situations when I go to make my review of a certain evening later on. If there was a lot of trouble with a particular dance or movement I sometimes note, "research" and it may be something I will polish up to make a better presentation or I will drop it.

When you are calling an evening for experienced dancers in a club, how much of a program do you get ready for that night's calls?

Murtha: I prepare a program that has more material than I can possibly use in that evening. I want to double check the singing calls I intend to use and if I know that I can work in nine tips, I may choose 15 to 18 calls that I double check and make sure I have them the way I want them. Then I list all 18 of them and from that list will choose the ones I actually use as the evening progresses. I do the same with my patter calls. If I can get nine tips in an evening, I'll write up the material for a general framework of 10 to 13 tips and adjust within that framework, actually making up my program as I go along but from the prepared list.

Would you vary your program if you had special requests from your dancers?

Murtha: If the requests are for something I know I can do well, I'll oblige but if they're for something I don't know, then I feel I can't honor the request.

When you're going out to call a guest evening for experienced dancers somewhere that you don't call regularly, what pre-preparation do you do that might be different than that for a regular club?

Johnston: Experienced dancers — well, I would say that a lot of it depends on their abilities so I do a lot of it right off the top of my head at the dance, feeling what they can do. You can find out a lot by talking to people before the dance, what specific calls they know, etc. I feel that a guest caller should give a dance rather than run a workshop unless he is specifically asked. However, I do try to give them maybe one thing that is new during the evening — not a new basic but a new approach to something they already know. As far as the singing calls go, I have learned over the years how to change singing calls as I work with them. I'll pick a good piece of music and call either an easy or more difficult singing call to it. This I can decide at the dance but of course, my preparation was in that I prepared for that flexibility beforehand. I find it very handy to be able to change the dance structure within the music to fit the crowd and their abilities.

Do you have any tricks that you can use with a strange group so that you can, in your very first calling of the evening, determine how the rest of the calling should go?

Johnston: One quick way to find out how adept they are at dancing, positioning themselves and doing things properly is to have head couples Square Thru, Square Thru the Outside. Now if they get to those lines they are pretty good dancers. If they get mixed up at the end of that second Square Thru, you may find you'll have a little trouble with their positioning. Then, from this point, I have them Bend the Line and I call another Square Thru, which puts them in a completely different situation. From their reactions to those little bits of patter I get a pretty good idea of what kind of dancers I have and I go from there.

Murtha: In planning an evening of guest calling I follow the same plan as Earl, generally. I give myself a wider range of calling material in my planning, so that I can draw from it at the dance. I may decide that I will introduce a couple of new calls the dancers may not have done so that if they dance easily and well I can give them this new material at some point during the evening. By the very same token, I'll have a good amount of very standard material that I can go to if it looks like we might have trouble with anything new. I have enough variety in

the material I prepare that I can go either way, as Earl does.

When do you figure the height of a program comes in an evening?

Murtha: This is somewhat of a problem in our area because we are never able to crystalize exactly when our clubs are going to break for refreshments. Almost all of them break during the evening, some of them giving us an hour and a half afterwards to work and some only 45 minutes. I generally figure that I want a program to build from the beginning to the middle part of the evening. I don't want to lose any more than I have to over the break and I like to have our high point come just before that last dance. I would rather not have the last dance be the high point; it leaves everybody up in the air.

When you're calling with the same club every week do you plan some sort of continuity with the introduction of new material or dances?

Murtha: With my particular clubs it's been difficult to achieve that kind of continuity. This is because we cannot depend upon all of our membership being present at every dance. This means that in presentation of something like Spin Chain Thru, for example, we start out one week and the next week have to go back and pick it up all over again. Sometimes it may take three or four weeks of introduction to be sure that everybody involved is going to have a good knowledge of the call. This does not give us the opportunity to start something one time and pick it up and carry it forward to the next time.

If a caller has to work all day, is there any particular way to calm down after the day's work and kind of get ready mentally for the evening's calling?

Ruff: Getting ready means to think about the plan you are going to use. For a class it's to review it briefly, either by looking over the program or by going over it in your mind and thinking thru things that might give trouble. Actually, this whole idea we've been talking about — the planning and preparation — is often minimized by callers and it should not be. It's really necessary to do our "homework", our planning and our corrections which help us to plan further as we go along.



STYLE SERIES: WHEEL & DEAL REVISITED

A CAPABLE DANCER is one who is able to interpret a call, not just from one standard setup, but from every conceivable change of starting formation. The indication of a good basic is one whose definition can be followed adequately in more than just one situation.

A good movement to study is the Wheel and Deal. To look at the basic in its simplest form we start with two lines of four back to back

(1). To start the movement the couples at the left end of each line move forward and then wheel 180° with the person nearest the center holding the pivot, simultaneously the couple at the right end will wheel 180° (2) to end in front of the other couple and in this instance conclude in a starting Double Pass Through position (3).

It's surprising how complex this movement can appear to be when the couples start from facing lines of four (4). The same definition, of course, holds. The couple on the left end moves slightly forward and wheels in, while the couple on the right end immediately begins its wheel (5) until the couples complete the movement, this time in finished Double Pass Through





position (6).

Once you have these two down pat, then notice how a simple change will make the movement appear more complicated. Starting with facing lines of four again (7), the dancers do an individual U turn back (8) to end in facing out lines with positions of partners reversed as though the couples had done a half sashay (9). Here again, if you remember that the dancers nearest the center of the line hold the pivot and those on the outside move further (10), the identical action as before will take place (11) until in this instance dancers end in a reversed partner form of a starting Double Pass Through position (12).

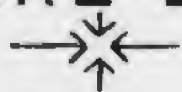
In recent months we seem to be getting

more Wheel and Deals from a two faced line (13). The problem to avoid is confusing the Wheel and Deal with a simple Bend The Line. In a Bend The Line (14) the centers both move back until both couples end facing one another (15). However, in the Wheel and Deal, starting from the two faced line (13) the dancing couples in this instance are both left end couples, so they both move forward (16) wheel 180° with the person nearest the center holding the pivot (17) until they end facing each other (18).

There seems to be limitless variety in using a movement such as Wheel and Deal, and the movement provides excellent workshop possibilities.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

West Virginia

Erwin Lawson of South Charleston edits a monthly square dance calendar called Low-down-on-Hoedown for the Kanawha Valley Square Dancers Assn. The paper is distributed free of charge locally by the various clubs and contains tastefully presented news of up-coming square dance events. Particularly interesting in a listing headed, "Briefs of All Known 100-Mile-Radius Dances," which gives place, caller and date.

Georgia

The Fourth Annual Southeast Square Dance Jamboree held at the Carriage Inn on Jekyll Island in August attracted 135 couples, with representation from seven states and one foreign country — Japan. Bob Bennett, Rod Blaylock and Red Warrick were the callers. Plans are under way for the Fifth Jamboree on Aug. 14-16, 1969. More details later.

Louisiana

On November 2 Bob Van Antwerp from California will be calling for the Square Shooters at Southside Catholic Center in Jennings. Write Sue Gravelle, 534 Lucy St., Jennings 70546.

Maryland

Spinning Wheels of Baltimore celebrated their tenth anniversary on October 25, with guest caller Paul Childers and club caller Dan Spath.

— Dot Smith

Virginia

The Blue Ridge Twirlers of Winchester and Front Royal have completed plans for their

Gala New Year's Eve Dance with guest caller Curley Custer. The dance will be from 9 till ? at the Kline Elementary School, just west of Winchester on U.S. Route 50. Free hats and noisemakers plus a breakfast served at the end of the dance will spark proceedings. Write Harold Brodwick, Box 358, Route 6, Winchester, Va. 22601.

— Joe Hulver

New Jersey

Harry Lazar and Erin O'Daly will inaugurate a new type of workshop in square dancing on 4th Sundays, 3 P.M. for the Circle T Western Square Dance Club in the Undercroft of the Church of the Transfiguration, North Bergen. Call 943-5371 for further details before attending this experimental session.

Out of the 17 squares that attended the 6th Annual Night Owl Dance at Asbury Park's Hayloft, 11 were still going strong at 5 A.M. Refreshments were served at both midnight and daybreak to keep the dancers "re-fueled." November callers at the Hayloft will be George Peterson on Nov. 9; Buzz Chapman on Nov. 16; Jim Cargill on Nov. 23 and Red Bates on Nov. 30.

— Bernice Bonsall

Connecticut

The Homenoscitt Squares of Clinton initiated an all-singing-call request dance night with their caller, Harry Tucciarone, Jr., in October, 1967. It proved to be so popular that another was held in March, 1968. Now the club's "exec" has made this dance a permanent part of its schedule, presenting it twice annually. The dancers were asked to check their favorite singing calls, old or new, up until the first week in October so that the program for the next "singer" could be formulated.

— Mary Harris

New York

The Teen Vanguards of Syracuse are a group of young dancers who meet Sunday afternoons from 3 to 5 P.M. to test out new patterns and calls. This season, the club began a series of monthly open dances with callers Manny Amor, Marshall Flippo, Mo Howard, Frannie Heintz, Jim Cargill, Ken Anderson and Bob Fisk.

— Grant W. Johnson

Maine

Portland has been chosen as the site for the Tenth Annual New England Square Dance Convention on April 25-26, 1969. Mr. and Mrs. Robie Liscomb, 50 Highland St., Portland, are joint chairmen for the convention, which has the support of the Greater Portland

Chamber of Commerce Convention and Visitors Bureau. Headquarters will be at the Portland Exposition Building and more than a dozen halls will be used, with a shuttle bus system to accommodate the thousands of dancers who are expected to attend. Sponsors for this annual affair are the New England Council of Square Dance Callers and the Eastern District Square and Round Dance Association.

— W. Patton

D. C. Area

The new president of NCASDLA (National Capital Area Square Dance Leaders Assn.) is Bill Higgins of Fairfax, Va.

Arizona

"Follow the Dancing Cactus to Tucson" and enjoy the 21st (!) Annual Southern Arizona Square and Round Dance Festival. This is always planned for the third weekend in January which, in 1969, falls on January 17-19. Location will be the Ramada Inn on N. Freeway. Featured callers will be Beryl Main from Colorado; Jerry Haag from Wyoming and, in the round dance department, Jules and Dottie Billard of Washington, D.C. Write Dick Schwark, 4350 East Havasu Rd., Tucson, Ariz. 85718.

Japan

On September 13 the square dance calls were heard in that hall in Yokohama all right,

but the garb of the dancers fitted right into the setting. Boots and petticoats were discarded for kimonos and getas against a Japanese country background. It was the 1st Oriental Old Folks Dance, hosted by the Honey Bucketeers Square Dance Club, with club caller Bob Bowie and special guest Japanese callers. The dance was held in conjunction with a Japanese festival, Old Folks Day, which honors all Japanese citizens over 65 years of age and especially honored the Japanese members of the club. Square dancing was introduced in Japan just a little over 20 years ago and the people of the country have taken it up and made it their own with skill, knowledge and grace displayed as they skim around the floor.

—Robert L. Gage

Spain

There are two clubs currently going near Madrid. The oldest, Madrid Squares, meets every Saturday evening at La Cita Service Club at Torrejon AB about 15 miles from Madrid. Len Bergquist is caller. The other club is the Pueblo Promenaders meeting on Fridays in the Royal Oaks Elementary School about 4 miles from Madrid. Harry Cacy calls at this club. Madrid Squares began a new class in the middle of September and preceded it with a Chuck Wagon Dinner and "round up" dance for "mavericks" (dancers who have

The Gitmo Swingers, U.S. Naval Base, Guantanamo Bay, Cuba, who helped out with the Base Community Dance during the visit of Charlie and Bertha Baldwin from Norwell, Mass. —Official U.S. Navy Photo



ROUND THE WORLD of SQUARE DANCING

not been attending), "strays" (dancers new in the area) and "li'l dogies" (prospective students.) Graduation is set for November 29, coincidental with the club's annual jamboree.

Jerry Long is now calling for the Rota Whirlaways at Rota, which is convenient for dancers visiting the port of Cadiz and vicinity.

— *Elly Bergquist*

Philippines

The Pampanga Promenaders dance at the Hill School, Clark AFB, every Saturday night. Lessons are given at the Silver Wings Service Club every Wednesday evening. The class members, all 110 of them, are called Pampanga Swingers. At their last Jamboree, the Promenaders chose for their theme, "Hands Across the Sea." Guests were asked to register the country of their birth. There were 15 squares in attendance with 14 countries represented. Callers for the evening were Butch Adams, Chuck Carlos, Benny Gervais, Brent Nelson, Cliff Winchell and Gene McCullough. The next Jamboree is planned for May 29.

Australia

According to the South Pacific Square Dance Review, great travel plans are brewing for square dancers in Australia. A group called Square Dancers Incorporated is planning to visit the 18th National Square Dance Convention in Seattle, Wash., next June. Numbers of dancers registering had already passed the minimum booking requirement last July. The dancers will fly from Sydney to Hawaii and have a tour of the area; from there they fly to San Francisco and from then on all of their traveling in the U.S.A. will be done by land to enable them to see as much as possible of the country. The trip will be of four weeks' duration and will include the Convention, Western Canada over to Banff and Lake Louise, Montana, Yellowstone, the Grand Tetons, Salt Lake City, Las Vegas, the Grand Canyon, Phoenix, San Diego, Tiajuana (Mexico) and Los Angeles before the visitors will hop a plane back to Sydney.

Germany

On August 30-31 and September 1 the 14th Annual Square Dance Round-Up was held on Ramstein Air Force Base, with Vogelweh's Skirts & Spurs, Ramsteins Cast-offs and

Boots and Ruffles hosting. MC's were Chris Vear, Cal Golden and Howard Mason and guest caller Bob Dawson, round dance instructors Jack and Darlene Chaffee, were from the American Square Dance Workshop tour, all of whose members visited the Round-Up.

On September 14, the European Association's newest club, the Glow Worms of Worms, Germany, had their Christening Dance with Vance McDaniel as caller. Boots & Ruffles will host a 5th Saturday Dance on November 30, with caller Jim McCracken using only singing calls and all dance profits going to the Chaplain's Fund at Ramstein.

— *M/Sgt. Robt. H. Morris*

Idaho

November 9-10 are the dates for the 4th Annual Round Dance Rally which will be held at Lapwai on Saturday and at Lewiston on Sunday. Chuck and Maryann Lisle of Clarkston, Wash., are sponsors and directors of the Rally and guest instructors this year will be Kermit and Marie Decker of Spokane.

— *Otto Grunthal*

California

Associated Square Dancers of Superior California presented their 9th Annual Harvest Hoedown on October 26-27 at Sacramento's Memorial Auditorium. Callers were Dick Parrish and Jon Jones; Clark and Maxine Smith were in charge of round dancing.

— *Bob Radabaugh*

The Walnut Festival Square Dances were held on September 13-14 in the National Guard Armory, Walnut Creek, with callers Nonie Moglia, Pete Enea, Al Penny, Joe McNamara, Ken Milroy, Howard Scott, Jim Fusaro, Verne Seagoe, Elmer Radcliffe and Ralph York. Rounds were delegated to Hank and Ruth Fitch.

The Grange Hoppers came into being early in 1968 under the sponsorship of the Redwood Valley Grange with Jim Heaney as caller/instructor. As the Grange is a community oriented activity the entire family is included in the square dancing with sometimes complete sets comprised of the younger generation. Grange Hoppers have a hoedown every second Sunday afternoon, followed by a potluck supper.

— *Stu Croteau*

Wisconsin

Gene Knutson will be guest caller for the Happy Twirlers Club of La Crosse on November 9. December 7 is the date for the Twirlers

Christmas Dinner Dance with club caller Norm Indvick. Reservations are necessary for the dinner. Norm will also preside at the Twirlers Class Christmas Party on December 10 at Lincoln Junior High School.

Nebraska

Globe Spinners will hold a "Chili Feast-ival" on December 7 at the World of Dance Studio in Omaha. Earl Lewis will act as M.C., with guest callers.

Michigan

Hoedown Club of St. Johns plan a series of special dances for their dancing season. Besides their regular potluck dinner dances on first Saturdays their schedule will include a Turkey Trot on November 16; a Christmas Party and Sing-a-Long on December 21; a Shutter Bug Night on January 18, 1969; a Hobo Dance on February 15; a June Bug Dance on June 7. — *Mrs. Dale Cumberworth*

Colorado

The 8th Annual Colorado Round Dance Festival, "Colorado Carnival", will take place on November 8-10 at the State Grange in Denver. Featured round dance leaders will be

Hal and Dot Chambers of California.

— *Vince Thompson*

Florida

The Pompano Beach Pompanaders had Fred Rowe of Daytona Beach in as their guest caller on October 18. The club's regular caller is Ralph Otis, who was at the time attending the Florida Callers Assn. Annual Fall Meeting.

The Pompano Pompanaders also declared the month of October as Courtesy Month. All club presidents and their wives within a radius of about 150 miles were invited to dance with the club on any or all of their regular dance nights during the month, without charge. Seeing that about 20 clubs were involved, this was indeed a hospitable gesture.

— *H. Castner*

On September 3 the Nautical Wheelers of Key West kicked off their fall season with a new class but first they treated members and guests to a supper to start off in the highest degree of sociability. Nautical Wheelers dance every Friday night at Old City Hall the year around. More information may be had by calling Elmore Rosam at 296-9728.

Governor Ronald Reagan of California appears to be enjoying signing the proclamation naming California Square Dance Week as Sept. 8-15. From the left, in the picture, Assemblyman Leroy Green of Sacramento, who introduced the resolution into the State Assembly; Jolene Humble; Del Weatherford, Associated Square Dancers of Superior California Vice-President; the Governor; Mrs. Weatherford and Kirby Humble, Association President. — *Pix by Pud.*



MEET OUR CHARTER MEMBERS

TWENTY YEARS AGO this month Sets in Order came out with its first issue. 5,000 copies were printed, many of them were given away as "samples". Within two months our subscribers had reached several thousand. Among them, the names you see on this page. According to our records this group represents subscribers who have been with us without missing an issue since the beginning. Undoubtedly we have overlooked a few, unintentionally of course, and we'll be delighted to run the names of additional "charter members" later on. To all of you we say *Thank You*. We've enjoyed spending these years with you. Happy dancing!

CALIFORNIA

Dan Allen
Peg Allmond
Dale Barcus
Bill Barr
Orrin Benedict
James Bess
Bud Blakey
Warren Blanchard
F. A. Carnahan
Mrs. Joseph Clapp
S. R. Close
Ed Gilmore
Frank Hamilton
David Haskell
Lee Helsel
Cliff Hill
William F. Holmes
Bruce Johnson
Fenton Jones
Ernest Jordan
Arnie Kronenberger
R. W. McCament
Medric McMasters
Phil Maron
Leonard Murphy
Ray Orme
Herbert Perry
Mabel Phares
E. C. Purdy
Walt Rising
Bob Ruff
Edwin A. Russell
Otto Stave
Harry J. Stein
Dr. Clifford B. Story
Bob Van Antwerp
M. E. Van Der Walker
Reva Ward
Frederick Weber
Floyd Webster

ARIZONA

Allen Jones
George E. Waudby

COLORADO

Martha Clark
George Smith

CONNECTICUT

Bob Brundage

WASHINGTON, D.C.

Joseph Mersand

FLORIDA

S. R. Cunningham

ILLINOIS

Frank Buckley
William Tolar
Gage Wamsley

INDIANA

Raymond Bauer

IOWA

Lloyd Frazee
Clara Luther

KANSAS

Jesse Hyatt
Frank Pecinovsky
Le Roy Robinson

KENTUCKY

Willard Vandiver

MARYLAND

Robert S. Benjamin
Kenneth L. Smith

MASSACHUSETTS

Jahon Mansfield

MICHIGAN

Mrs. Beulah Barnum

MINNESOTA

Hugo Griep
John E. Wald
Lynn Woodward

MISSOURI

F. A. Sellinger
Carysle Thomas, Jr.
Bern Tueth
Lucyan Ziemba

NEW MEXICO

Howell Gray
Dale Johnson

NEW YORK

Piute Pete
Joseph Rechter

OHIO

Donald J. Rand

OKLAHOMA

John Bowlware
Frank Knipps
H. A. Lynch

PENNSYLVANIA

Maurice E. Bender

TEXAS

Mrs. Tom Adams
Mrs. Walter Bailey
Martha Brown
J. A. Burrow
Dr. George S. Cotton
Harry Finer
Cliff Hughes
Carl Morley
H. E. Nelson
Manning Smith
S. A. Wright

VIRGINIA

Everette Wolfe

WASHINGTON

Myron Bolinger
Thad Byrne
Dave Davenport
E. S. Henderson
Harvard Hicks
Frank Lake

WISCONSIN

Clarence Freis
E. J. Hamann
Gilbert Kerkhoff
Edwin L. Radke
Bert Rietz
Melvin Schoeckert
RVV John Toth
W. D. Wagner



Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

November 1968

THIS MONTH we take pleasure in featuring one of the most colorful callers of our time, Cal Golden. Few callers have performed in so many places in this wide world as has Cal, and this month we're breaking a precedent and instead of presenting a dozen calls, have asked Cal for two dozen and one. We remind you once again that these calls, like the calls presented by other feature callers in this series, are not necessarily originals written by Cal, but are a collection that Cal enjoys calling and that reflect some of his style and tastes.

Heads right
Circle to a line
Star thru
Spin chain thru
Girls double circulate
Spin chain thru
Men double circulate
Spin chain thru
Girls double circulate
Spin chain thru
Men double circulate
Square thru three quarters
Left allemande

First and third right and left thru
Four ladies chain
Heads right
Circle to a line
Two ladies chain
Dixie style to an ocean wave
Left spin chain thru
Left swing thru
All eight circulate
Left allemande

Heads square thru four hands around
Swing thru the outside two
Swing by the right three quarters round
Make new lines
Swing thru
Ends turn around
Bend the line
Star thru
Double pass thru
First left
Next right
Right and left thru
Two ladies chain
Star thru
Dive thru
Square thru three quarters
Left allemande

Allemande left
Allemande U
Right and left turn back two
Right, left hand swing
Turn back three
Go right and left
Right hand swing
Turn back four
Go left and right and left
And right hand swing
Turn back five
Go left and right and left
And right and left like
An allemande thar
Shoot the star
Promenade

Head ladies chain right
Heads right circle to a line
Bend the line
Do-sa-do make an ocean wave
Ladies turn around
(Arm around your partners)
As a couple swing thru
As a couple spin the top
As a couple swing thru
As a couple spin the top
Walk forward wheel and deal
Double pass thru
First left
Next right
Star thru
Half square thru
Cross trail
Left allemande

Heads right
Circle to a line
The ends double circulate
Centers star twirl
Ends star thru
Centers pass thru
Star thru
Ends double circulate
Centers star twirl
Ends star thru
Centers pass thru
Star thru
Left square thru
Left allemande

Heads right
Circle to a line
Swing thru without a stop
Spin the top
Without a stop
Right and left thru
Roll a half sashay
Box the gnat
Eight chain one
Left allemande

Heads right
 Make a line
 Slide thru
 Dive thru
 Pass thru
 Right and left thru
 Eight chain three
 Left allemande

Heads square thru four hands
 With the outside two make an ocean wave
 Circulate go once and a half
 Heads star thru
 Sides box the gnat
 Grand square
 Left allemande

Head ladies chain right
 New head ladies chain across
 Four ladies chain across
 Couple number one down the center
 Split that ring
 Line up four
 Two and four half sashay
 Swing the opposite lady
 Face away from the line of fours
 Couple number four roll away
 Turn back to back separate
 Go behind the line of four
 When you get there
 Everybody left allemande



CAL

GOLDEN

Like Sets in Order, Cal started in the world of square dancing in 1948, as a caller, and is this year celebrating his 20th anniversary. His accomplishments are many, chief among which was serving on the committee that formed the first national convention. He also helped form the Callers Association in Europe fourteen years ago, and this past year returned to Germany to become President of the Association. As a career man in the air force, Cal has done much with square dancing to cement international relationships with the people of Germany, France, England and Switzerland. This past month he appeared with twenty-five squares of dancers on the biggest color TV show in Germany. The 90-minute production, built entirely around square dancing and the western theme, was estimated to reach more

than 125 million people throughout Europe. Last April 6 Cal married Sharon and the two Golden's are planning to return to the United States for good. Cal will be retiring after twenty-three years of service with the Air Force, determined to spend his full time at his square dance activities.

Three and four ladies chain
 Number one lady go across the square
 Circle three gent break
 Two and four cross trail around one
 Line up five and three
 Just the ends star thru
 Circle eight
 Four men cross trail
 Around one circle eight
 Roll away
 Left allemande

Heads star thru
 Pass thru
 Split two
 Around one
 Line up four
 Pass thru
 Ends trade
 Centers turn back
 Star thru
 Centers in
 Cast off three quarters round
 Star thru
 Double pass thru
 First couple thru California twirl
 Dive thru pass thru
 Split two round one
 Line up four
 Pass thru
 Ends trade
 Centers turn back
 Star thru
 Centers in
 Cast off three quarters round
 Star thru
 Double pass thru
 First couple thru California twirl
 Dive thru
 Square thru three quarters round
 Left allemande

Head ladies chain across
 Now one and three square thru
 Four hands with the outside two
 Make an ocean wave rock it a few
 Now swing thru the men run
 Couples circulate wheel and deal
 Dive thru and spin the top
 Slide thru
 Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

Promenade
One and three wheel around
Pass thru
Wheel and deal
Double pass thru
Ladies fold
Star thru
Line of fours
Bend the line
Cross trail
Left allemande

Two and four right and left thru
Same two ladies chain
Head men face the corner box the gnat
Just the men square thru four hands
Swing thru with the outside two
Spin the top
All eight balance
Just the men spin the top
Everybody pass thru
Left allemande

Side ladies chain
Head men face the corner box the gnat
Head girls square thru four hands
Swing thru with the outside two
Spin the top
All eight balance
Just the girls spin the top
Everybody pull by
Left allemande

Heads right
Circle to a line
Pass thru
Cast left three quarters
As a couple circulate
Wheel and deal
Square thru four hands
Cast left three quarters
Circulate as a couple
Wheel and deal
Dive thru
Pass thru
Star thru
Cross trail
Left allemande

I use this one by Howard Mason
Four ladies chain three quarters
Four ladies chain across
Heads square thru four hands
Do-sa-do to an ocean wave
Spin the top
Box the gnat
Go right and left thru
Two ladies chain
Star thru
Pass thru
Left allemande

I like this one by J. P. Jett
Four ladies chain
Side ladies chain
Heads half square thru
Swing thru
Box the gnat
Pull by
Left allemande

Head ladies chain three quarters round
Side men turn 'em with an arm around
Then roll away
Line of three go forward and back
Pass thru girls trade men turn back
Right hand high left hand low
Cross the girls and let 'em go
New lines of three forward and back
Pass thru girls trade men turn back
Right hand high left hand low
Cross the girls
Left allemande

Head ladies chain three quarters around
Side men turn 'em with an arm around
Then roll away with a half sashay
Go forward six and back that way
Now just the girls will do-sa-do
Make an ocean wave and rock it so
Spin the top that's what you do
Spin it again still not thru
Pull by make a wave of three
Girls trade
Allemande left

Head ladies chain
One and two go right and left thru
New couple two go across the floor
Split the opposite couple
Line up four
One and three do a half sashay
Couple number three go across the floor
Split that couple line up four
That line of four pass thru
And turn back you look like "L"
Left allemande

Heads lead right and circle to a line
Pass thru and wheel and deal
Double pass thru
Men fold
Star thru
Do a big wheel and deal
Pass thru
Wheel and deal
Double pass thru girls turn around
Men step in behind your girl
Two girls facing start a dixie grand
Everybody turn to the right
Right right single file
The girls roll out around one man
And the corners all
Left allemande

Heads pass thru across the floor
Go round one and line up four
Pass thru and wheel and deal
Just the girls will pass thru
Right and left thru
Who turns who
Turn on around and dive thru
Pass thru
Right and left thru
And who turns who
Then dive thru and turn thru
Allemande left

Next month we'll go back to our original twelve calls, but we thought we would run these as a salute to the "newlyweds."

THE ROUND DANCES

Each month, as space permits, we attempt to run the cues of the latest round dances to appear on the various square dance labels at the time of our deadline. This month there were three releases.

JUST AS MUCH — Hi-Hat 854

Music: Frank Sterling Band — Trombones, Trumpets, Saxophones, Clarinet, Piano, Drums, Bass

Choreographers: Phil and Norma Roberts

Comment: Big band music in the Bert Kempfert style and a routine for the more experienced dancer.

INTRODUCTION

1-2 OPEN FACING Wait; Apart, Touch, Together to CLOSED, Touch;

PART A

1-4 Fwd, Turn, Side/Close, Side; Behind, Side to SEMI-CLOSED, Fwd/Close, Fwd; Swivel, Swivel, Back, Turn to L OPEN; Step, Brush, Turn, Brush;

5-8 Rock, Turn, Together Two-Step to CLOSED; Rock Side, Recov, Cross/Side, Cross; Vine, 2, 3, 4; Pivot, —, 2, — to SEMI-CLOSED;

PART B

1-4 Fwd Two-Step; Fwd Two-Step; Cut, Rock, Turn to REV SEMI-CLOSED, Cut; Dip, —, Recov/Face to CLOSED, —;

5-8 Side, Close, Fwd, —; Side, Close, Cross to SEMI-CLOSED, —; CLOSED Turn Two-Step; Turn Two-Step;

PART C

1-4 CLOSED Fwd, —, Side, Close; Turn, —, Side, Close; Pivot, 2, Fwd, Lift; Back, Lift, Side, Close;

5-8 (1/4) Turn, —, Side, Close to BANJO; Back, —, Pivot, 2 to SEMI-CLOSED; Fwd, Close, Back, Close; Fwd, —, Pickup to CLOSED, —;

SEQUENCE: A — B — A — C — A — B — A — C — Ending

Ending:

1-4 Rock Fwd, —, Recov to SEMI-CLOSED, —; Rock Bwd, —, Recov, —; Cut, Rock, Turn, Cut; Dip to REV SEMI-CLOSED, —, —, —.



MOLLY 'N ME — Hi-Hat 854

Music: Dick Cary — Clarinet, Piano, Guitar, Banjo, Vibes, Drums, Bass, Accordion

Choreographers: Jack and Na Stapleton

Comment: A lively but very easy two-step to good music with a novelty treatment.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

DANCE

1-4 Fwd Two-Step; Fwd Two-Step; Walk, —, 2, —; (Pickup) 3, —, 4 to CLOSED, —;

5-8 Side, Close, Cross, —; Side, Close, Thru, —; Turn Two-Step; Turn Two-Step

to SEMI-CLOSED;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8 except to end in BUTTERFLY;

17-20 Face to Face Two-Step; Back to Back Two-Step; Circle Away Two-Step; Together Two-Step;

21-24 Side, Close, Dip Thru, —; Back, Side, Dip Thru to CLOSED; —; Vine, 2, 3, 4; Pivot, —, 2, — to BUTTERFLY;

25-28 Repeat action meas 17-20;

29-32 Repeat action meas 21-24 except to end in SEMI-CLOSED;

SEQUENCE: Dance goes thru twice plus meas 1-8 plus ending.

Ending:

1-2 (Twirl) Walk, —, 2, —; Apart, —, Point, —.



WISHFUL WALTZ — Scope 12

Music: The Musicians — Piano, Violin, Guitar, Drums, Bass

Choreographers: Jack and Na Stapleton

Comment: A waltz routine that is not difficult with eight measures repeated. Music is light and quite danceable.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, Point, —; Together to CLOSED, Touch, —;

PART A

1-4 Fwd, Touch, —; (L Twirl to SIDECAR) Back, Turn, Fwd; Twinkle, 2, 3; Twinkle Manuv, 2, 3 ;

5-8 (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn; (Twirl) Fwd, 2, 3;

9-12 Repeat action meas 1-4;

13-16 (R) Waltz Turn; (Twirl) to OPEN Fwd, 2, 3; Step, Swing, —; (Wrap) Bwd Waltz;

PART B

17-20 Fwd Waltz; Fwd, Touch, —; (Unwrap to OPEN) Fwd, 2, 3; Fwd, Touch, —;

21-24 Waltz Away; Waltz Together; Spot Turn, 2, 3 to BUTTERFLY; Side, Draw, —;

25-28 Apart, Draw, Close; Step Back, Touch, —; Together, Draw, Close; Manuv, Touch, to CLOSED —;

29-32 Repeat meas 5-8;

SEQUENCE: Dance goes thru three times ACK.



ENCHANTRESS — Scope 12

Music: The Musicians — Piano, Accordion, Violin, Drums, Bass

Choreographers: Dick Doyle and Norma Findlay

Comment: Interesting music and a routine that is not difficult. Forty eight measures to learn with only ten of them repeats takes it out of the novice class but it is a fun routine.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Circle Away, —, 2, —; Together to BANJO, —, 2, —;

PART A

1-4 Walk, —, 2, —; Run, 2, 3, —; Walk, —,

(Please turn to page 49)

SOUTH AMERICA

WITH
THE AMERICAN
SQUARE DANCE WORKSHOP

PANAMA CITY

QUITO

LIMA

CUZCO

RIO DE JANEIRO

With
DON & MARIE
ARMSTRONG
and
BOB & BECKY
OSGOOD

NOVEMBER 8-28

1969

SANTIAGO

BUENOS
AIRES

MONTEVIDEO

BRANIFF INTERNATIONAL



BRANIFF INTERNATIONAL

American Square Dance Workshop, Inc.

Holiday in South America

November 8-29, 1969

AN ASDW FIRST!

WE'RE GOING SOUTH — we've never been — and we invite you to join us. Fly with us to South America as an exciting adventure unfolds. The details are all here. Read, dream, plan and come along.

A 3-WEEK HOLIDAY can be yours! Departure is November 8, 1969, both from Miami and from Los Angeles (return to the same city at the end of the tour). Leave winter behind you at home, gradually changing seasons until you reach spring on the other side of the equator.

DON AND MARIE ARMSTRONG ALONG WITH BOB AND BECKY OSGOOD personally will escort the group. All are experienced travel escorts and are dedicated to making your vacation an unforgettable experience.

HOTELS are deluxe and are the finest available in each city. All American-style breakfasts and dinners are included as well as many of your lunches. Most meals will be a la carte for your individual pleasure.

SPECIAL FEATURES have been planned, including typical dinners of the countries taken in outstanding restaurants, local dancing and singing groups, a visit to an Uruguayan estancia (model ranch), trips by hydrofoil, and many other surprises.

SQUARE DANCING will be included, of course, and "where and when" will be announced before departure.

REGULAR BULLETINS will be sent to those signing up for the tour giving detailed information about clothing, climate, passports and health documents, and additional news about each area to be visited. Planning is half the fun.

SOUTH AMERICA IS FOR YOU

At the end of this itinerary you'll find an application blank. The tour is limited in size, so don't delay. If you would like additional brochures for your friends, we'll be happy to mail copies to them. Just let us know. The price (for everything described in the following pages) is

\$1395* per person from Miami

\$1530* per person from Los Angeles

*Airfare based on 21-day excursion rate

(Extensions at an additional cost can be arranged upon request.)



ITINERARY

IT-SAFAC 118

1st Day — Saturday, November 8

Today our South American adventure begins as our jet airliner departs from Los Angeles or Miami on its way to the Crossroads of the Western Hemisphere. Both groups arrive in the evening and join together at the HOTEL LA SIESTA for a special welcome to this wonderful holiday.

PANAMA

2nd Day — Sunday, November 9

This morning is at leisure at our hotel, where true to its name, we may sleep late, enjoy swimming in its lovely pool, or attend a church service of your choice. In the afternoon we will travel through the beautifully landscaped town of Ancon and Balboa on our way to the Pacific Locks of the Panama Canal where we will watch the operation of the locks as the great ships are raised and lowered 54 feet between ocean and lake level. There may be a square dance this evening.

3rd Day — Monday, November 10

Today we'll have a half-day at leisure and also a half-day tour to become acquainted with Panama City. We'll visit the ruins of Old Panama founded in 1519 and destroyed by the pirate Morgan in 1671 and then continue thru the present-day bustling city, founded in 1673, with its beautiful residential areas and active commercial centers.

MACHU PICCHU, The Lost City of the Incas, soon to be visited by The American Square Dance Workshop.

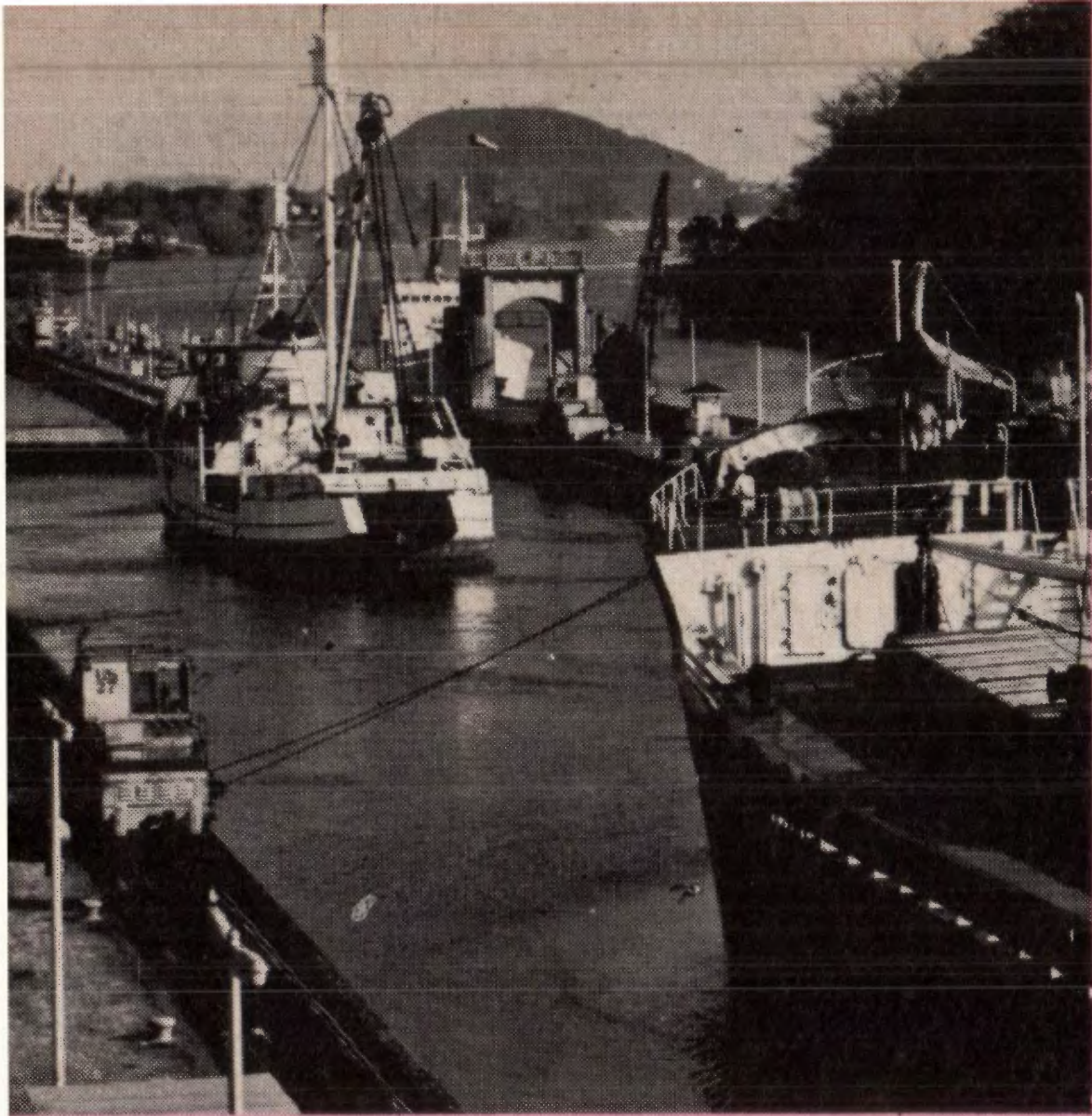
ECUADOR

4th Day — Tuesday, November 11

Early this morning we depart Panama for a flight to Quito, capital of Ecuador. Upon arrival we will enjoy a tour of the area. Interesting to know is that Quito's history is so old its origin is now a matter of legend. Once this was the capital of the great Inca Empire which left a kaleidoscope of vivid impressions on the horizon. Present-day Quito will also be included as we see the Legislative Palace, Casa de la Cultura, the commercial center with its narrow streets and visit the Church of la Compañía, one of the most impressive architectures of colonial times. Arriving at our HOTEL COLON INTERNATIONAL we will have the afternoon at leisure. In the evening we'll enjoy a special dinner at "La Choza" restaurant.

5th Day — Wednesday, November 12

Today we'll have a fabulous full-day visit to the land of the Colorado Indians where the men of the tribe paint their bodies from head to toe with a red dye made from achiote seeds in order to protect themselves from evil spirits. Driving along the western slopes of the Andes as well as descending into the jungle area we'll pass thru subtropical and tropical zones and see coffee, banana and cacao plantations. Lunch will be included at the Hotel Zacaray and we will return to Quito in time for dinner.



PANAMA CANAL, one of the marvels of the century will be among the first sights to greet the tour.

PERU

6th Day — Thursday, November 13

This morning we bid Ecuador adios as we fly on to Lima, Peru, capital seat of all Spanish America during the Spanish Conquest. Upon arrival we will transfer to the HOTEL CRILLON. In the afternoon we will tour Colonial as well as Modern Lima, visiting the Government Palace, the Cathedral, the National Congress and the Inquisition Building. Driving thru Orrantia, San Isidoro and Miraflores, we will visit the famous Olive Grove, the Mariscal Necochea Park and the La Laguna Recreation Park. A special Peruvian dinner will be served in the evening at the incomparable "Trece Monedas" restaurant.

7th Day — Friday, November 14

This morning we'll enjoy an excursion via the Roosevelt Highway to Pachacamac, including a stop at the National Archeological Museum, with its treasures of pottery, jewels, tapestries and mummies. The afternoon is unscheduled for your pleasure—be it resting, shopping, having your hair set, or exploring on your own.

8th Day—Saturday, November 15

A short flight this morning over the Andes to Cuzco, formidable capital of the Incas, situated high above sea level. After arrival at our HOTEL CUZCO, lunch will be included. A half-day tour of this area, said to be the oldest, continuously inhabited city in the Western Hemisphere, will take us to the still remaining parts of the past empire, the gigantic fortress of Sacsayhuaman, the Kkencco and the Baths of Tambomachay. A visit to the cathedral will reveal many paintings of the so-called "Cuzco School".

9th Day — Sunday, November 16

A remarkable day unfolds for us today as we leave early in the morning by autorail for a three-

hour trip along the Urubamba River Valley to Machu Picchu. Along the way we'll pass terraced hillsides that have been under cultivation for 1000 years. We'll travel over an ingenious system of switchbacks and thru the Sacred Valley of the Incas. Arriving at the summit of an almost inaccessible mountain, we will overlook the Urubamba Canyon with its savage and splendid nature which surrounds the ruins ignored by civilization for more than 400 years. Before and after lunch, which is included, we will be exploring the ruins and our guide will describe the design of the city, the mode of life of the high Incas and the discovery of the ruins in 1911.

CHILE

10th Day — Monday, November 17

Today we bid goodbye to Peru as our jet flies on to Santiago where we will arrive in time for dinner in the fine facilities of our CARRERA HOTEL, typical of this city of sophistication and refinement.

11th Day — Tuesday, November 18

This morning we will become acquainted with Santiago as we tour the city, visiting the Presidential Palace "La Moneda," the Cousino Park, Union Club, the University of Chile, the Church of San Francisco, Parque Festival, the National Congress and Supreme Court as well as the famous Hipódromo (race track). The afternoon is at leisure. In the evening we'll enjoy a typical Chilean dinner at the "Pollo Dorado" as we watch a performance of native music and dances.

12th Day — Wednesday, November 19

A full-day tour today, we'll drive thru the picturesque countryside to Valparaíso, Chile's most important seaport. This quaint town, located on the hills along the coast, is often referred to as the San Francisco of South America. Here we will visit the Plaza Victoria, the dock and wharf areas and the Naval Academy. Then we continue to Viña del Mar, the Riviera of South America, where we'll see the famous Gambling Casino. Lunch is included today.

ARGENTINA

13th Day — Thursday, November 20

After a leisure morning in Santiago, our jet will fly to Buenos Aires in the afternoon. Buenos Aires means "good air" and is one of the most cosmopolitan cities of the world. Upon arrival we will transfer to the PLAZA HOTEL.

14th Day — Friday, November 21

This morning we will drive down Ave. 9 de Julio said to be the widest street in the world. We'll visit the Casa Rosada (the Argentine "White House"), the extensive Palermo Park with its many statues and monuments, and then walk thru the colorful La Boca waterfront district. The balance of the day is unscheduled.

15th Day — Saturday, November 22

This morning is free. In the afternoon we will enjoy an excursion to the suburbs of Palermo and Olivos with its beautiful homes, lakes and Rose Gardens. Continuing thru Belgrano to the little

town of Tigre, we will board a launch and cruise thru the canals of the Parana and Lujan River Delta, where many Argentines have summer cottages and enjoy swimming and fishing from their doorstep docks. A special dinner will be enjoyed at the "Spadavecchia" featuring dance music from all Latin America.

URUGUAY

16th Day — Sunday, November 23

An unusual experience is to be ours today. In the morning we will depart Buenos Aires by hydrofoil across the Rio de la Plata. Arriving in Mercedes in Uruguay, we will spend the day at LOS MORTEROS, a model estancia, where the cattle and agriculture are considered the finest in the area. We will enjoy the hospitality of our hosts on their ranch; share the excitement of a rodeo; enjoy the singing and dancing in native costume; and participate in a typical barbecue. Overnight will be at the hotel in Mercedes.

17th Day — Monday, November 24

Today our motorcoach takes us on the short ride to Montevideo to our VICTORIA PLAZA HOTEL. Lunch will be included. In the afternoon we will have a city tour of this modern and attractive capital of Uruguay. Montevideo's commercial, industrial, residential and cultural centers will all be visited.

BRAZIL

18th Day — Tuesday, November 25

Today is a full day at leisure—yours to enjoy as you desire. Late in the day we will board our jet for a dinner-flight to Rio de Janeiro, often called the most beautiful city in the world. Upon arrival we will transfer to our LEME PALACE HOTEL.

19th Day — Wednesday, November 26

This morning we will motor along the beaches of Copacabana, Leblon and Ipanema (remember "The Girl from Ipanema"?). We'll visit the Botani-



The most modern aircraft, such as this Braniff International 707 Jet will carry us around South America.

cal Garden, Jockey Club and the world's largest stadium, Maracana, with a seating capacity of 200,000. Boarding a cable car we'll ascend to Sugarloaf Peak where we'll have a panorama of the Bay of Rio, the city and beaches, the distant shores of Niteroi and the Atlantic Ocean. The balance of the day is yours for independent activities.

20th Day — Thursday, November 27

We'll celebrate our North American Thanksgiving Holiday in South America today. Our tour will take us to the famous landmark of Rio, the gigantic statue of Christ the Redeemer on the summit of Corcovado Mountain. The journey is made thru the cool forest of Tijuca and lunch will be included. The afternoon is at leisure but in the evening we'll enjoy a unique dinner at the delightful Charuscara Restaurant "Las Brasas".

21st Day — Friday, November 28

A full-day at leisure to bid farewell to Rio as you desire. In the late afternoon we will transfer to the airport for our return flight to Los Angeles or Miami, arriving in the early morning on Saturday, November 29th, as our exotic adventure to the new and old lands of South America comes to an end.

From one end of South America to the other sights such as this will help to make this a travel experience of a lifetime.

— all photos courtesy
BRANIFF INTERNATIONAL



WHAT THE PRICE INCLUDES

TRANSPORTATION: Air travel by jet economy class fare. Services of Braniff International Airlines, any IATA and ATC carriers, plus local carriers may be used. Jet tourist class family-plan (where available) for domestic USA flights. Surface by motorcoach, autorail, motorlaunch and hydrofoil.

HOTELS: Deluxe hotels as indicated in itinerary, based on two persons sharing a twin-bedded room with private bath. Any change of hotel will be of similar quality.

MEALS: Two meals per day (American-style breakfast and dinner) provided throughout. Lunches included where indicated.

SIGHTSEEING: Conveyance of passengers and baggage (one average-sized suitcase per person) between terminals, airports, stations, piers, restaurants, special events and hotels, is included as well as the assistance of an English-speaking representative. Transfers will be by motorcoach.

BAGGAGE: Limited to 44 pounds per person by air allowance. One average-sized suitcase per person. Hand luggage and small personal articles are owner's responsibility and are included in the above weight.

TIPS AND TAXES: Hotel service charges, state and local taxes and tips to hotel personnel, baggage porters and local guides and drivers are included. Airport taxes are NOT included.

NOT INCLUDED: Passports, tourist cards and health documents, personal and baggage insurance, excess baggage, items of a personal nature such as laundry, telegraph or telephone expenses, beverages not included on menus, liquors, mineral waters, lunches except where noted, airport taxes.

RATES: The tour costs are based on present tariffs and quoted in good faith, but are subject to adjustment when final payment is made.

GENERAL CONDITIONS

RESPONSIBILITY: All arrangements for land accommodation, transportation and sightseeing are made by Travel Facilities and/or their agents. All arrangements for air transportation are made by various airlines. The airlines concerned are not to be held responsible for any act, omission or events, during the time the passengers are not on board their planes or conveyance. The passage contract in use by the airlines concerned, when issued, shall constitute the sole contract between the airlines and the passenger. All reservations, rates, schedules, accommodations and services are subject to the rules, regulations and conditions established by the carriers, hotels or other companies instrumentally providing the same, and may be subject to change without notice. The American Square Dance Workshop, Bob and Becky Osgood, or Travel Facilities accept no liability for any change or variances in reservations, rates, schedules accommodations, or services referred to in our specifications. Neither are we liable for any delays, inconveniences, accident, expense or mishap of any kind whatsoever resulting entirely or in part from the negligence of others or from causes beyond our control. We also reserve the right to decline to accept or retain any passenger as a member of the tour. In such instances the full or an equitable amount will be refunded.

A WORD ABOUT SOUTH AMERICA

Our neighbor to the south seems so close, and yet how much do we know about her? This holiday will reveal much about the variety of her people, geography, personality. It will traverse the continent from north to south and west to east. The diversity of her cities will make sightseeing a unique experience for each area has a personality of its own: Ruins to modern cities; jungleland to agricultural areas to mountain areas high above sea level. There is rural living but there are also magnificent, complex cities. There are modern shopping centers and old, central plazas of colonial days.

Come to South America and find out—all this and much more. Simply fill out the application form in the next page and mail it in with your deposit. Applications will be considered on a first-received, first-served basis and will be acknowledged as quickly as possible. Reservations and bookings are available only through this organization at our Los Angeles address.

REFUNDS: Claims for refunds must be made within sixty days of termination of tour, accompanied by a statement from the tour escort, agent, or representative, detailing the services not taken. Refunds cannot be made for unused transportation, involving party tickets, or chartered motor coaches, or for sightseeing trips or meals not taken. Refund claims for unused hotel accommodations are subject to at least 48 hours notice of cancellations being given to the hotel through the tour escort or agent, such refunds being entirely at the discretion of the hotel management concerned. Refunds are based on the actual cost of the relevant services and not on a per diem basis.

CANCELLATIONS: In the event of cancellation complete refunds will be made until September 15, 1969. After that date a cancellation charge will be made for cablegrams and out-of-pocket expenses. When cancellations are made after departure the tour escort, agents, or representatives abroad should be notified immediately in order that cancellation charges be kept to a minimum. All cancellations must be in writing.

CHANGES IN ITINERARY: The American Square Dance Workshop reserves the right to make substitutions or changes in the itinerary should it become necessary. However any deviations from the planned itinerary will be of an equal or better value than those stated.

LUGGAGE AND REFRESHMENTS ON JOURNEY: We take no responsibility for luggage or personal belongings. Every possible attention will be given by our agents and representatives but baggage insurance is recommended. Expenses for refreshments and meal enroute will be borne by you unless otherwise specified in the itinerary. Meals on the jet aircraft are included as part of your air ticket.

DOCUMENTS: You must obtain a valid passport and tourist cards where required. Also a valid health certificate. You will receive instructions for these after booking.

SPECIAL SERVICES: All those participating in the tour will be provided with regular tour bulletins during the months prior to departure. Flight bags, mailing lists and a tour badge will also be provided in advance of the departure date. A badge charge of \$1.50 will be made to those having to cancel the tour.

WHO MAY PARTICIPATE: This tour is designed for married square dance couples. Consideration will be extended to requests made by single square dancers who would like to apply, should space permit. (A single room with private bath will be at a supplementary cost.)

PAYMENT AND RESERVATIONS: Those applying should fill out an application and send it together with a deposit of \$100.00 per person. The balance is due 60 days prior to departure, on September 8, 1969. Checks should be made payable to Bob Osgood.

American Square Dance Workshop, Inc.
Holiday in South America — 1969
462 North Robertson Boulevard
Los Angeles, California 90048

Here is our application and deposit for the
1969 Holiday in South America.

Name _____
(last) (his — in full) (hers — in full)

Address _____
(street and number)

(city) (state) (zip code)

Enclosed is our deposit of \$200.00 (\$100.00 per person). We understand that the balance is due by September 8, 1969. We have read the itinerary and fully understand the payment and cancellation clauses relative to the tour and to the air fare. (Payments in U.S. Dollars, please. Checks should be made payable to Bob Osgood.)

(signed)

(date)

Please complete both sides of this application form before mailing it in. To help us recognize you when we meet, please include a recent snapshot of yourselves with your application.



This mosaic mural on a Quito school in Ecuador is just one example of the modern South America that we will see, along with the ancient, during our South America Adventure.

Join us in



South America

Now that you've read all about the trip you're going to take, fill out the blanks on both sides of this application form and mail it in today.

I plan to depart from: Los Angeles ☐
or
Miami ☐

I would like your assistance with connecting flights: ☐

I will make my own transportation arrangements to reach either Los Angeles or Miami: ☐

Please show our names on our special badges as follows:

_____ (his)

_____ (hers)

So that we may have a few facts about you, please let us know:

How frequently do you dance?_____ Do you do any square dance calling?_____

How long have you been square dancing?_____

Now send in this form and sit back and dream: You'll be hearing from us soon with more exciting news and information about this South American Holiday.

Happy dancing
The Osgoods



(ENCHANTRESS, continued)

- 5-8 2, —; Run, 2, 3, —;
Fwd, Close, Back, —; (W Scis) Back,
Close, Fwd/Turn to CLOSED, —; Side,
Behind, Side, Thru; Side, —, Draw, Close;
9-12 (1/2 Box) Side, Close, Fwd, —; Side,
—, Thru, —; Side, Close, Back, —; Side,
—, Thru, —;
13-16 (Box) Side, Close, Fwd, —; Side,
Close, Back, —; Side, Behind, Side, Thru;
Side, —, Draw, Close;
PART B
17-20 Side, Close, Turn (Bk to Bk), —; Side,
Close, Side, —; Circle Away Two-Step;
Circle Together Two-Step to CLOSED;
21-24 Side, Close, Cross, —; Side, Close, Back,
—; Dip Back, —, Recov, —; (Twirl)
Fwd, —, 2, — to VARSOUVIANA;
25-28 Fwd Two-Step; Fwd Two-Step;
(W Roll L F to L ESCORT) Back, Close,
Fwd, —; Fwd Two-Step;
29-32 Strut, —, 2, —; 3, —, 4, —; Fwd, Close,
Back, Close; (W Roll RF to CLOSED)
Side, Draw, —, Close;
PART C
33-36 Rock Side, —, Recov, —; Cross, Side,
Cross, —; Rock Side, —, Recov, —; Cross,
Side, Cross, —;
37-40 (W Under) Fwd Two-Step; Two-Step to
Face; Side, Behind, Side, Thru;
Side, —, Draw, Close;
41-44 Repeat action meas 33-36 except M
is facing COH;
45-48 Repeat action meas 37-40
SEQUENCE: A — B — C — B (W Rolls to BANJO)
— A
Ending: Meas 16 of PART A Step apart and ACK.



I'D LOVE TO LIVE IN LOVELAND — Grenn 14113
Music: Al Russ Orchestra — Trumpet, Saxophones,
Drums, Bass, Piano, Organ, Clarinet
Choreographers: Bob and Vee Voshell
Comment: An interesting waltz routine, with six-
teen measures repeats. The music is pleasant.

INTRODUCTION

- 1-4 CLOSED Wait; Wait; Dip Back, —, —;
Manuv to face RLOD, 2, 3;
DANCE
1-4 (R) Waltz Turn; (R) Waltz Turn to
SIDECAR; Back, 1/2 L Turn, Fwd
to BANJO; Fwd Waltz;
5-8 Banjo Pivot, 2, 3 to SEMI-CLOSED;
Pickup to CLOSED, 2, 3; Balance Fwd,
2, 3; Balance Back, 2, 3;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8 except to end
in BANJO M facing RLOD;
17-20 Step, Swing/Lift, —; Twinkle, 2, 3
to SIDECAR; Fwd Waltz; Fwd Waltz
to SEMI-CLOSED;
21-24 Fwd Waltz; Fwd Waltz to FACE; (Twirl)
Vine, 2, 3; Manuv, 2, 3 to end BANJO
M facing RLOD;
25-28 Repeat action meas 17-20;

- 29-32 Repeat action meas 21-24 except to
end in CLOSED M facing RLOD:
SEQUENCE: Dance goes thru twice except meas
32 see ending.

Ending:

- 1-4 Thru, Side, Close to BUTTERFLY;
(Canter) Side, Draw, Close; Side, Draw,
Close; Apart, Point, —;



SECOND HAND ROSE — Grenn 14113

Music: Al Russ Orchestra — Banjo, Piano, Saxo-
phones, Trombone, Drums

Choreographers: Frank and Ruth Lanning

Comment: A real active two-step routine with
good music. Man retains Woman's R hand in
his L thruout the entire dance.

INTRODUCTION

CLOSED Wait 3 long notes or counts;
DANCE

- 1-4 Fwd, Lock, Fwd, —; Walk, —, 2, —; Fwd,
Lock, Fwd, —; Walk, —, 2 to SEMI-
CLOSED, —;
5-8 Point, —, Point, —; Back, Side, Thru
to LEFT-OPEN, —; Point, —, Point, —;
Back, Side, Thru to SEMI-CLOSED, —;
9-12 Fwd Two-Step; Turn In to LEFT-OPEN,
—, Step Back, —; Back Two-Step (to face);
Side, —, Thru to CLOSED, —;
13-16 (Box) Side, Close, Fwd Turn 1/4 L, —;
Side, Close, Back Turn 1/4 L, —; Side,
Close, Fwd Turn 1/4 L, —; Side, Close,
Back Turn 1/4 L to SEMI-CLOSED, —;
17-20 Fwd, Lock, Fwd, —; Walk, —, 2, —; Fwd,
Lock, Fwd, —; Walk, —, 2, —;
21-24 Point, —, Point, —; Back, Side, Thru
to LEFT-OPEN, —; Point, —, Point, —; Back,
Side, Fwd to CLOSED (M face WALL), —;
25-28 Step Fwd, —, Point Fwd, —; Step Back,
—, Point Back, —; Turn Two-Step; Turn
Two-Step to end (M face COH);
29-32 Step Fwd, —, Point Fwd, —; Step Back,
—, Point Back, —; Turn Two-Step; Turn
Two-Step to end (M face WALL);
33-36 Side, Behind, Side, Behind to SEMI-
CLOSED; Walk, —, 2, — to CLOSED; Side,
Behind, Side, Behind to SEMI-CLOSED;
Walk, —, 2, —;
37-40 Rock Fwd, —, Recov to CLOSED; —;
Dip, —, Recov, —; Turn Two-Step; Turn
Two-Step;

SEQUENCE: Dance goes thru twice plus ending.

Ending:

- 1-4 SEMI-CLOSED Fwd Two-Step; Fwd
Two-Step; Rock Fwd, —, Recov to CLOSED,
—; Dip, —, Recov, —; Turn Two-Step;
Turn Two-Step; Step Apart and Ack.

EDITOR'S NOTE

*By publishing the cues each month, round
dancers are able to glance quickly at the var-
ious new rounds and determine a great deal
about each dance. Those wishing complete
detailed instructions will find them with each
round dance record.*

ROUND STEAK

By Bob Baxter, Long Beach, California

Heads forward and back
Pass thru round one
Line up four
Pass thru round off
Square thru three quarters
Allemande left

ALL THE WAY THRU

By Milton Lease, Palm Springs, California

Heads star thru slide thru
Turn thru U turn back
Star thru pass thru
Double swing thru watch it Kate
Now everybody circulate
Balance back right and left thru
Inside arch duck thru
Pass thru swing star thru
Lines face out wheel and deal
Double pass thru then cloverleaf
Star thru slide thru
Star thru square thru
Three quarters pop
Frontier whirl then stop
Now you're thru rotated too

SINGING CALL *

HONEY LOVE

By Bill Green, Hacienda Heights, California

Record: Hi-Hat #366, Flip Instrumental with Bill Green

MIDDLE BREAK

Join your hands with honey love
And circle long the pathway
In the pale moonlight
Do-sa-do the corner girl
Turn honey by the left
And now the gents star right
* Pass your own
Left allemande the corner girl
Do-sa-do your partner bow
And weave the ring
And when you meet with honey love
You do-sa-do around then
Promenade and sing
Honey I love you and I'm feeling good

FIGURE

One and three you promenade
Go all the way around
And now the sides square thru
Do-sa-do the corner girl
Go all the way around her
Then you balance too
* Swing thru
Boys run wheel and deal
Meet a couple star thru square thru

* Three hands

Swing the corner lady
Left allemande new corner
Promenade you do
Honey now that I've found you
I'll treat you good

SEQUENCE: Figure twice for heads,

Middle break, Figure twice for sides

* Talk these lines

MIXED BASICS

By Bob Bennett, Valdosta, Georgia

Heads lead right and circle four
Head gents break to a line of four
Forward eight and back
Roll away half sashay
Centers Frontier whirl ends fold
Centers roll away half sashay
First couple left next couple right
Pass thru wheel and deal
Double pass thru centers in
Dixie twirl across the land
Corners all
Left allemande

SLIDE THRU DIXIE GRAND #2

By Roy Haslund, Winnipeg, Manitoba, Canada

Heads right and left thru
Head ladies chain to the right
Four ladies chain across I say
Heads only rollaway a half sashay
Join eight hands circle to the left
Four girls go forward and back
Pass thru and separate around one
Make a line of four
Everybody slide thru
Dixie grand right left right
Allemande left

SINGING CALL *

LOVE IS THE REASON

By C. O. Guest, Dallas, Texas

Record: Kalox #1084, Flip Instrumental with C. O. Guest

OPENER, MIDDLE BREAK, ENDING

Join hands and circle to the left
Around you go
Walk all around your corner
Turn ole' partner left you know
Now the girls star right
Three quarters round you go
Left allemande the corner
And weave the ring you know
I tell ya love is the reason
That you do-sa-do and
Love is the reason
That you promenade her
If you've been wondering why
I feel so good I tell you
Love love love is the reason

FIGURE

Heads (sides) promenade three quarters
Sides (heads) swing thru
And then box the gnat
Go right and left thru my friend
Turn the girl and pass thru
Swing the corner sue
Left allemande and weave the ring you do
Now love is the reason that you do-sa-do
And love is the reason
That you promenade her
If you've been wondering why
I feel so good I tell you
Love love love is the reason

SEQUENCE: Opener, Figure twice for heads,

Middle break, Figure twice for sides, Ending

ELLIOTT'S CORNER

EACH MONTH in this section George Elliott has pulled from his "little black book" a variety of material using uncomplicated basics, but centered around a specific theme. Here, for the sake of variety, is a series based on "Ends Turn In." Try these out at your next workshop.

One and three go forward and back
Same four a right and left thru
Turn 'em twice don't take all night
Same two couples out to the right
And circle four
Head gents break and make that line
Forward eight and back in time
Now a right and left thru
And turn that girl
Box the gnat across from you
Face her pass thru join your hands
Arch in the middle the ends turn in
Box the gnat in middle of floor
Pull 'em by
Circle four with the outside two
Ladies break and make that line
Forward eight and back in time
Right hand high left hand low let 'em go
Swing your own she stands right there
Then promenade eight around the square

Forward eight and back to town
Four ladies chain three quarters round
Face to the middle like you always do
One and three a right and left thru
Now two and four a right and left thru
One and three go forward and back
Then star by the right
On the inside track
Right hand star in middle of the hall
Back by the left to your corners all
Take 'em right along an arm around
Star promenade go round the town
Inside four roll back one
Star promenade let's have a little fun
Four men wheel around and line up four
Forward eight and back once more
Arch in the middle the ends turn in
Cross trail go round one and turn back
There's ole' corner left allemande
Partners all a right and left grand

One and three a half sashay
Go up to the middle and back that way
Go down the middle and pass thru
Split the ring separate go round two
Box the gnat at your back door
Back straight out and line up four
Forward eight and back with you
Bend the line and pass thru
Join your hands arch in the middle
Ends turn in circle up four
In the middle of the floor
Go one full turn break with the left
California twirl to a left allemande
Partners all a right and left grand

Forward eight and back like that
Four ladies chain the inside track
Turn the girl in the usual way
One and three a half sashay
Same four go forward and back
Stand back to back and boompie do
Separate go round two
Box the gnat when you meet your Sue
Back straight out and line up four
Forward eight and back once more
Inside two a right and left thru
Same four circle four once around
With the pretty little girl
Break with the left
California twirl separate
Go round one and line up four
Forward eight and back once more
Box the gnat across the land
Pass thru and join hands
Arch in the middle the ends turn in
Face your original partner
Go right and left grand

One and three you bow and swing
Then promenade the outside ring
Go round two and line up four
Forward eight and back once more
Arch in the middle the ends turn in
Go round one face to the middle
Trail thru and have a little fun
Separate go round one
Now line up four
Forward eight and back once more
Arch in the middle the ends turn in
Go round one and face to the middle
Trail thru have a little fun
Separate go round one line up four
Forward eight and back once more
Now pass thru and turn back
Box the gnat across from you
Now do-sa-do one time around
Ocean wave when you come down
Then balance forward and back
Now trail thru and
Find ole' corner left allemande
Partners all a right and left grand

DIXIE DIVIDE

By Bill Barton, Cornish Flat, New Hampshire

Head couples go right and left thru
Roll a half sashay men in the lead
Dixie style to an ocean wave
Sides divide and star thru
Center four slide thru
Right and left thru the outside two
Inside arch dive thru
Slide thru go right and left thru
Roll a half sashay men in the lead
Dixie style to an ocean wave
Sides divide and star thru
Center four slide thru
Star thru the outside two
Cross trail thru
Skip one girl find ole' corner
Left allemande

RAY'S SPECIAL

By Ray Sanchez, San Leandro, California
Heads square thru four hands you do
Centers in cast off three quarters
Centers pass thru to line of four
Cast off three quarters
Square thru three quarters
Balance out and in
Wheel and deal men U turn back
Left allemande

LOTSA SWINGS

From notes of So. Calif. Caller's Ass'n.
Allemande left like an alamo
Right to your own and rock it so
Swing thru turn right turn left
And rock up and back you do
Swing thru turn right
Turn left rock it jack
Turn right hand half about
Rock it up and rock it out
Swing thru turn right turn left
Rock it up and rock it back
Swing thru turn right turn left
Watch it babe swing by the right promenade
Just walk along with your own little maid

SINGING CALL *

WALLPAPER ROSES

By Johnny LeClair, Riverton, Wyoming
Record: Scope #513, Flip Instrumental with
Johnny LeClair
OPENER, MIDDLE BREAK, ENDING
Allemande that corner
Come back and promenade
You promenade that lady
Keep walking around the ring
Heads wheel around
Do a right and left thru
Turn the girl and then
Put the lady in the lead do a dixie style
Men in the middle and rock
Girls circulate boys trade
Allemande that corner girl
Do-sa-do around your lady
Promenade the world
Ah you are the only one
Come back and bring the sun and
Make my wallpaper roses bloom again
FIGURE
Those four little ladies chain across
You turn the girl and then
One and three square thru
Four hands around and then
Get to the sides a right and left thru
You turn a little girl and then
Dive in pass thru
Do-sa-do that outside two once around
Star thru slide thru to the corner swing
Then allemande left new corners
Come back and promenade
Ah you are the only one
Come back and bring the sun and
Make my wallpaper roses bloom again
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

CIRCULAR SPINTRADE

By Ken Laidman, Prince George, B.C., Canada
Side ladies chain
Heads square thru
Swing thru ends trade
Ends circulate
Centers trade
Spin chain thru pull by
Left allemande

FORWARD SIX

By Allen Lloyd, Temple City, California
Head ladies chain left four ladies chain
New head ladies chain three quarters
Side gents turn the girl
Forward six and back away
Those who can do a half sashay
Forward six and back you go
Right hand high and left hand low
Spin the girls and let 'em go
Lonesome gents pass thru both turn right
Go around three and line up four
Allemande left

SINGING CALL *

SALLY WAS A GOOD GIRL

By Beryl Main, Aurora, Colorado
Record: Wagon Wheel # 307, Flip Instrumental
with Beryl Main
OPENER, MIDDLE BREAK, ENDING
Join hands circle to the left
Go walking round the ring
You allemande the corner
Then you do-sa-do that Jane
Four men you promenade inside
And when you see your girl
You turn thru and allemande left
And weave around that ring
Well Sally was a good girl
Hey Sally was a good old girl
No matter what the request
She gave it her best do-sa-do that girl
Promenade go round that ring
Go all the way around and
Hear me sing get back home
Go around the ring
Sally was a good old girl
FIGURE
Four little ladies chain
About three quarters round you go
Turn her by the left and promenade
Keep moving round you go
One and three (two and four) wheel around
Right and left thru and then
Turn the girl and slide thru
Eight chain four my friend
Cause Sally was a good girl
Sally was a good old girl
Swing that corner round and round
Well you promenade this girl
You promenade go around that ring
Go all the way around hear me sing
Get back home and then you swing
Sally was a good old girl
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

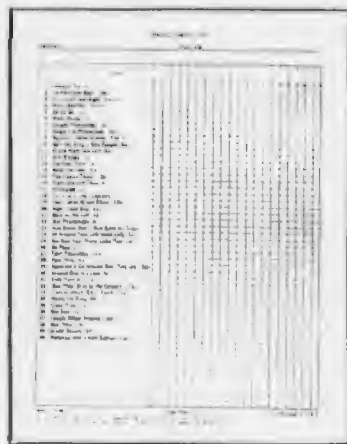
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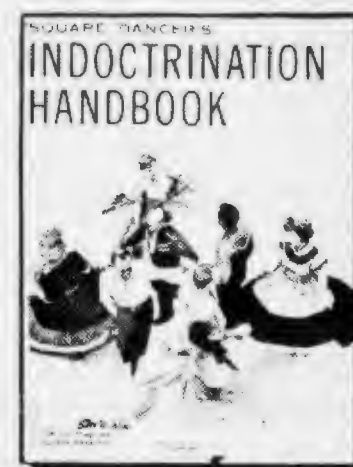
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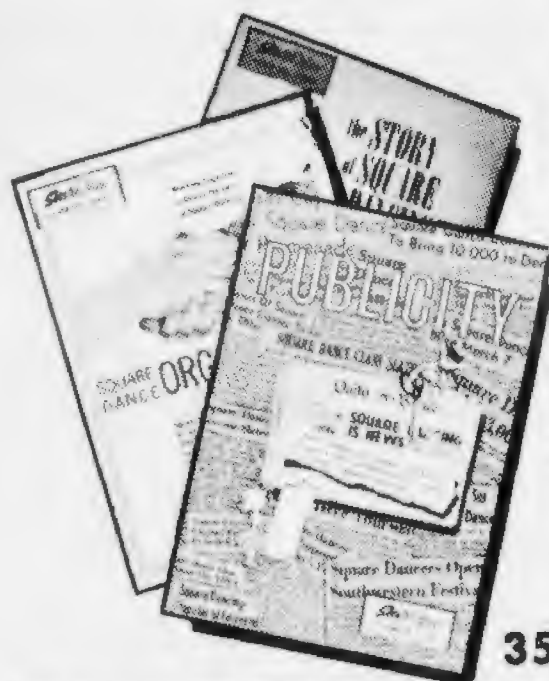
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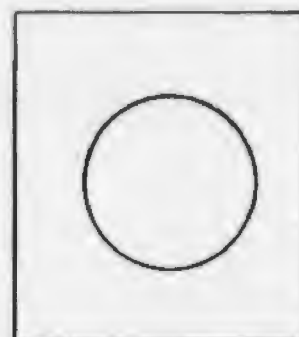
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From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

With reference to your announced "new" policy concerning round dance write-ups, I agree as far as you go. However, by limiting write-ups to round dance labels, you are presenting only part of the picture — and not always the best part. We are going to dance the dances which have the best choreography combined with the best music, no matter what label.

Bill Fleshman
Jacksonville, Fla.

The biggest problem is that so many excellent round dances appear on labels that are not available. They may be from a small, off-beat record company or on some of the major labels which couldn't be less interested in keeping a stock current once the peak sales have been passed. We support the square dance recording

companies, not only because they support us with their advertising, but because we feel that by designing music for the dances they produce, they are doing a service for the activity. The fact that they enclose cue sheets with every record and do make the records available thruout the country is a definite indication that they have an interest in the activity as a whole.

— Editor

Dear Editor:

I have been subscribing to Sets in Order now for approximately two years and thoroughly enjoy all the new dances and callers information as well as the hundreds of other technical items and record and clothing advice and advertisements.

Our work this year has been mainly in demonstrations and we enjoy very much the display of the ladies' latest square dance fashions but we are always looking for new outfits for our sets. How about some men's fashions as well as the ladies' in future editions?

Roger Weaver

Oaklands Park, South Australia, Australia

Surprisingly enough, we had not thought of presenting men's fashions but this might be something that would go over quite well; we'll put it on the planning board for 1969.

— Editor



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Dear Editor:

The Alliston Swinging Eights would like to thank you for the coverage which you gave our Summer Dance and Barbeque in both 'Round the World of Square Dancing and in the Square Dance Date Book. Our dance was a huge success with over 40 sets in attendance from places as far as 300 miles distant.

Although our dance is held in a 130-foot barn decorated with swinging stars, cylinders and evergreens, at one point 15 squares were counted dancing on the grass nearby. This dance is an annual event each summer and growing each year. We have 25 couples in the club and our callers are Bill and Barbara Cooper.

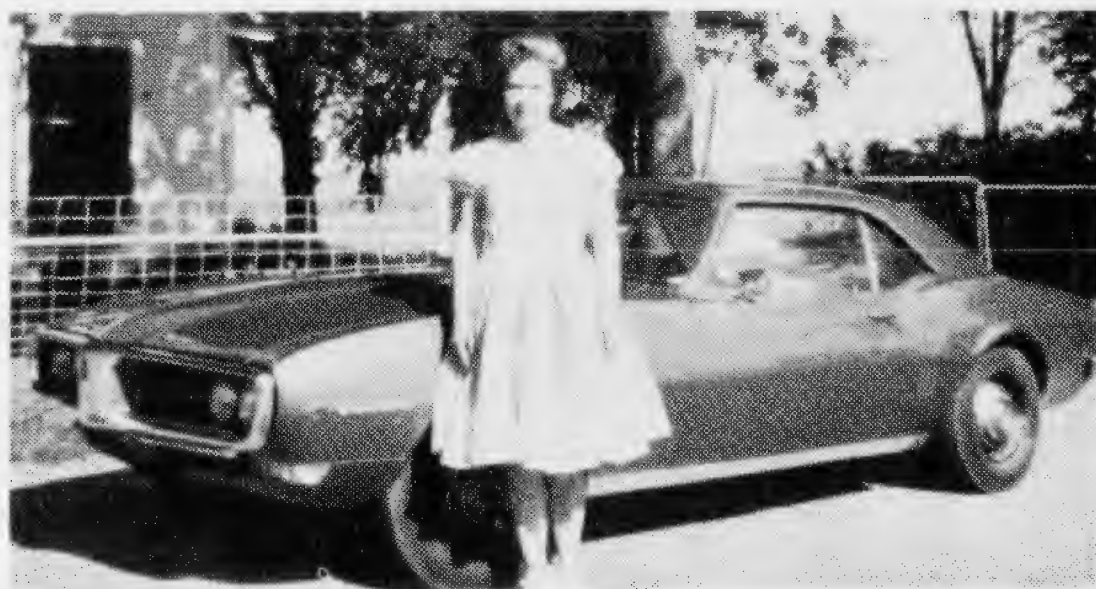
Mrs. Bessie Reynolds
Alliston, Ont., Canada

Dear Editor:

I really enjoy Sets in Order and since my husband Ralph and I are presidents of our local club this year I've used many ideas and pictures for programs, parties, etc. I do appreciate all this help very much.

Also, I wanted to let folks know how great the National Convention was for me this year.

Altho' I got there late and missed the workshops I enjoyed the dancing and the excitement of getting a Pontiac Firebird car given by the committee to help defray the cost of the Convention with ticket sales. It's been



wonderful to drive and it's been good publicity for square dancing around our area. My four teen-age children think the car is "cool" and that it was nice Mom won it out of 11,000 tickets sold. We still look in awe each time we go out to drive it.

Yvonne Anderson
Iowa Falls, Iowa

Dear Editor:

Did I really invent Wheel Across? I'd like

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TWO FABULOUS TRIPS FOR DANCERS

to think I did because it's a useful movement and quite enjoyable — but my recollection is that it came out late in 1961 or early 1962 with Tony Widmar of Ottumwa, Iowa, as the author. However, if Tony hadn't done it, I would have!

Jay King
Lexington, Mass.

Dear Editor:

In your August *Sets in Order* the experimental figure, Wheel Across, by Jay King, is an easier way to Reverse the Line than calling a Dixie Twirl or Right End Under Left End Over, as we called it 35 years back. For a single faced line, or couples trade for a two faced line, I like it. Here's a simple example:

One and three lead right circle to a line
Pass thru, wheel across
Pass thru, wheel across
Center four pair off
Allemande left, right and left grand.

Robert Helms
Newhall, Calif.

Dear Editor:

I am not looking for medals but it seems every time I come up with something, it

comes out with somebody else taking credit for the call. I just happened to see a copy of *Sets in Order* for April, 1968, and noticed that Spin Thru was featured. I wrote that figure in 1962 and its original name was Swing and Cross, which I think is better as it is more descriptive.

I think every caller should be given credit for work in the square dance field. Otherwise no one would know that we are personally trying to help.

George Hales
Largo, Fla.

Whoops! I don't know what department we suffer in more than in the Experimental Lab for giving wrong credits for dances. We're trying to get our files squared away on the credits for different movements and hope to be more accurate in the future. Sorry.

— Editor

Dear Editor:

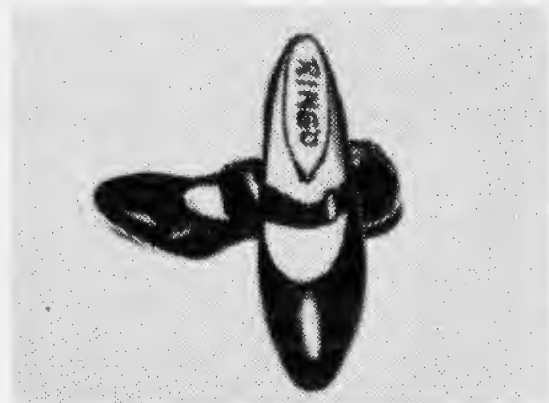
Your fine magazine is the first order of business in our house on its arrival each month. As a caller I particularly enjoy the new columns for callers — but *please* — don't slack off on the tips and information to our club leaders. Most of our club members are subscribers and have used your magazine for ideas

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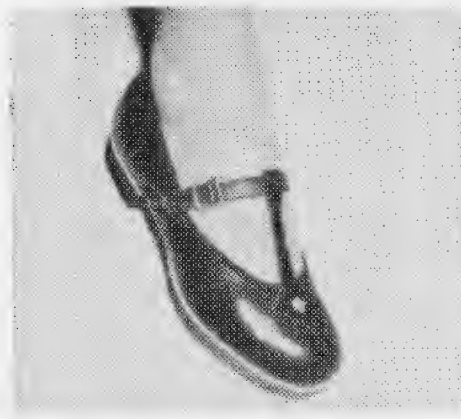
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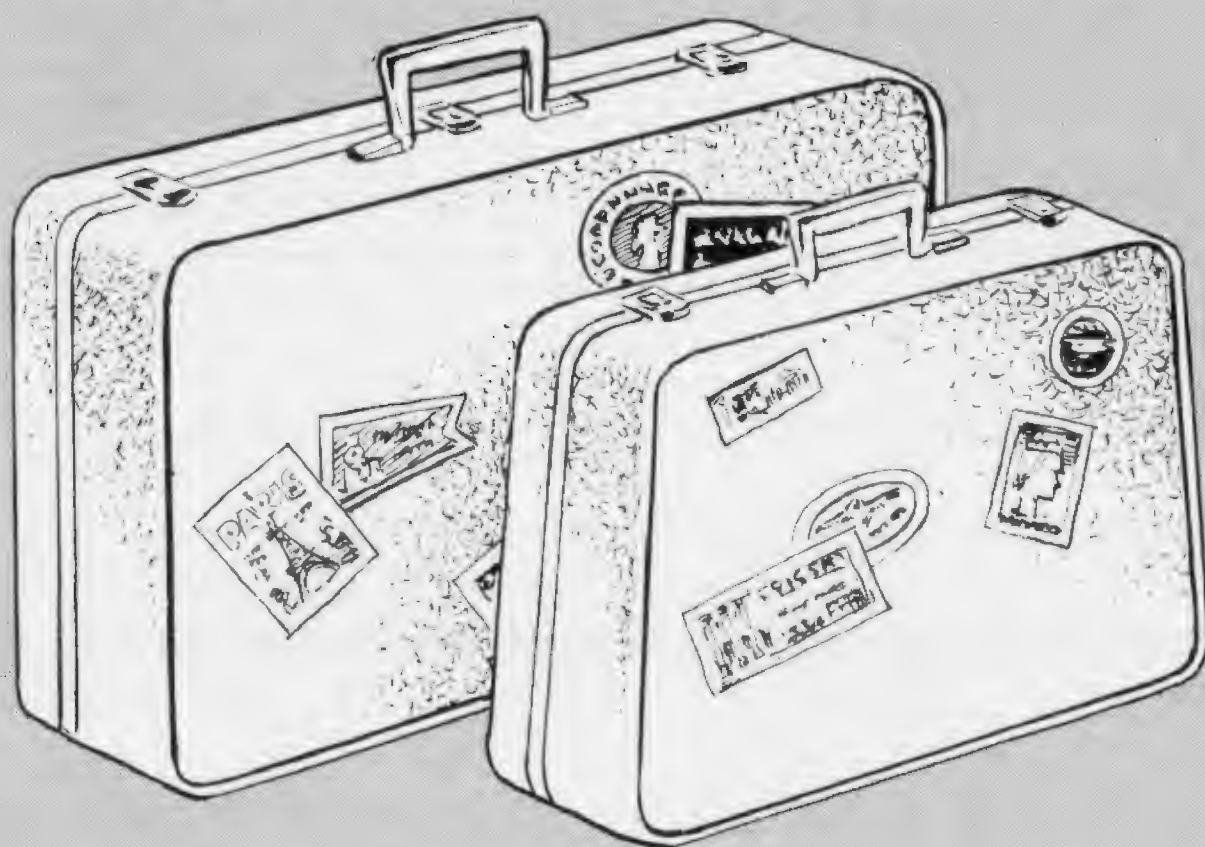
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Carl Lovig, Miami, Fla.

Dear Editor:

Sure do agree that the "Nationals" should be more purposeful to the individual — or cancelled in favor of "District" meetings. All dancers and callers should be taught that meetings and panels are a "must" to keep our hobby going. The dancer must dance at these meetings — but isn't evening time enough?

Jess and Neil Miller, North Platte, Nebr.

Dear Editor:

As regular readers of Sets in Order we want you to know how much we enjoy the cartoons by Frank Grundeen. They are wonderful! Your On The Record and Record Report is also a good feature. We think it is very helpful when purchasing records. Your magazine is always so full of information and ideas we wouldn't be without it.

Frank and Linda Smaidris
Satellite Beach, Fla.

Letters are a regular feature in S.I.O.



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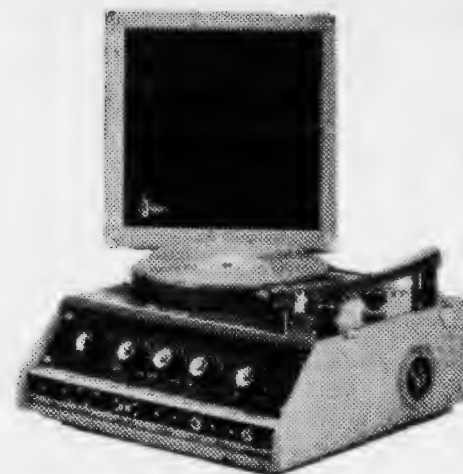
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A THOUGHT ON THANKSGIVING DAY

Charlie Baldwin, writing in his New England Caller Magazine, relates Thanksgiving and square dancing by saying:

Thanksgiving Day, it seems to me, has taken on even greater significance than in the beginning. In addition to giving thanks to an omnipotent One, more and more the day helps to bring to mind how much we need to show appreciation for each other; and in the field of square dancing, to be sure a recreation, we have much to be thankful for. Regardless

of many other benefits of square dancing, the wonderful association we enjoy with each other is a privilege for which we should be very thankful.

SQUARE DANCER IN THE NEWS

Under the heading, "He's a Man for All Seasons", Stan Burdick of Sandusky, Ohio, came in for a rather thorough analysis recently by Ron Coffman, writer for the Sandusky Register. Stan is well-known for his square dance cartoons which have appeared in several of the square dance publications. He is

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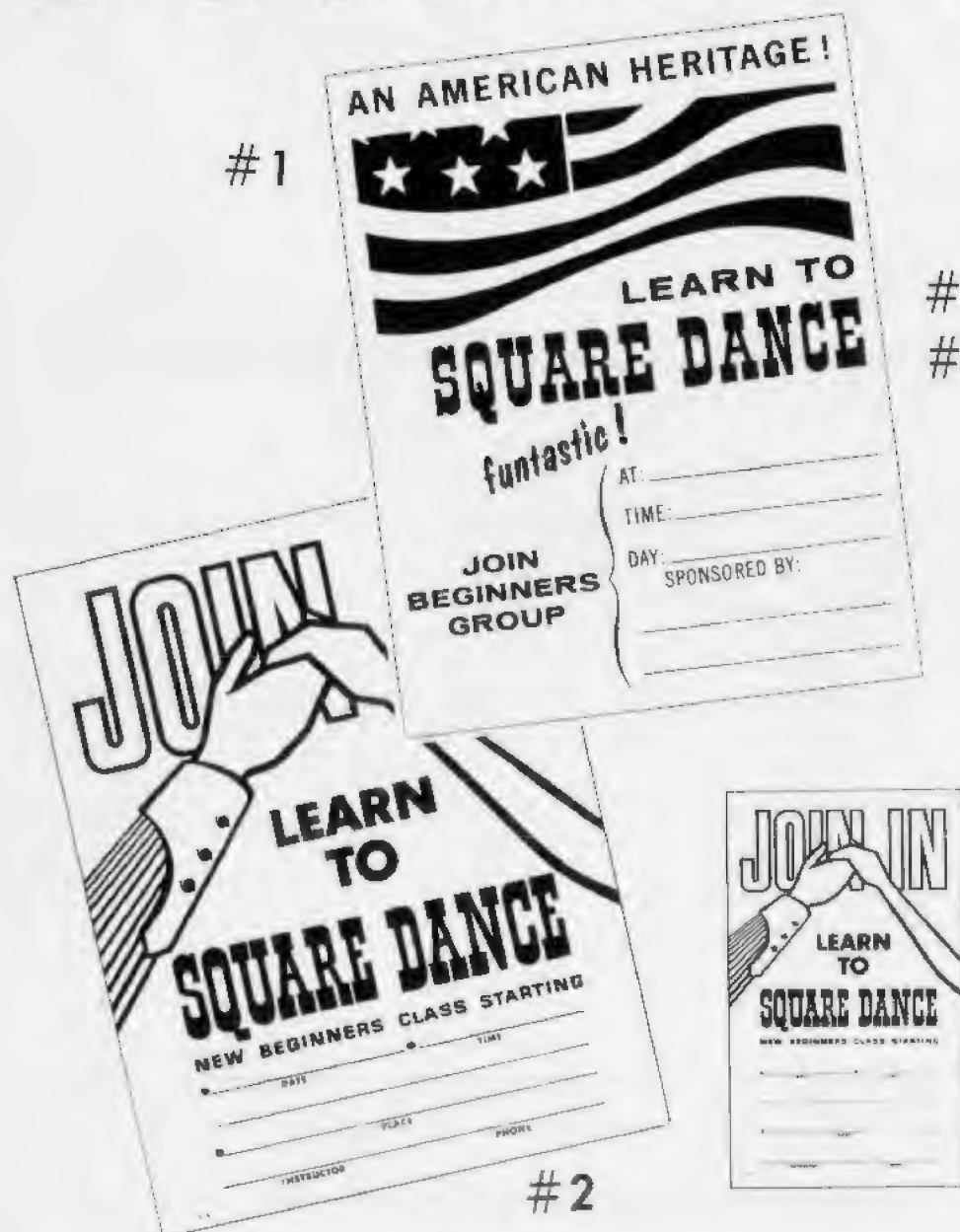
also a very active caller and has made several records. He is, in addition, a full-time Y expert, a publicist for Sandusky's United Fund, a gifted organizer, recreationist, promoter and family man. Coffman seems to have chosen his title well for Stan is also a newcomer in the editing field of square dance publications. His "first" issue as editor of Square Dance Magazine was realized last month.

NEW AREA PUBLICATIONS

Last May the Delaware Valley Dance Federation in the Pennsylvania-New Jersey area

came out with a new area publication which they call, Pen-Del Fed-Fax, which goes to their federation members. Ed and Marie Harold are editors; Vic and Peg Wills, remembered from the Philadelphia National Convention, are business managers. The neatly printed magazine gives a resume of coming events, discusses a Club of the Month, gives club news, editorializes to some degree and gives a monthly calendar for federation club dances. It is well-done and should be a benefit to federation progress and communication.

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The CALLER OF THE MONTH



Oscar Hilding, New Orleans, La.

INFINITE PATIENCE and conscientiousness, as well as his rhythm, timing, clarity of speech and knowledge of square dance fundamentals, make Oscar Hilding a very capable caller as well as instructor.

He and his wife Loeta completed their square dance basics in 1958 and joined the square dance movement as a diversion from his position as accounting analyst for the Chevron Oil Company in New Orleans. In September, 1959, Oscar started calling for clubs and a year later began his first square dance class. From then on, Oscar's contributions to the movement have enlarged considerably. A large percentage of the square dancers in New Orleans and its environs have had the benefit of his teaching. He is a permanent member of the teaching staff at Bar-None Saddle-ites, where classes average 12 to 15 squares each.

Oscar has made a specialty, also, of conducting One-Night Stands or "Greenie Nites", as they are known in his area, for many of the community and church groups. He was responsible, too, for creating the movement from which our current Trade figures have come. Back in 1960 he originated Pass the Buck — Pass the Doe line formation move-

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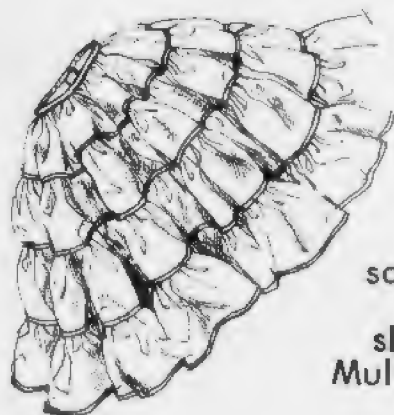
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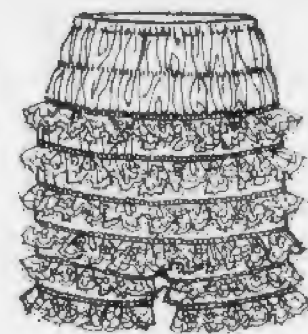


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ments as forerunner to Ends Cross Over and now Trade.

The dancers' appreciation of Oscar's work can be seen by the accumulation of honors he has won including the "Docey Award" presented by the Central Louisiana Square Dance Council annually, which came to him in 1965.

Oscar feels that a square dance caller must forever be learning and must transpose this knowledge into the form of fun and enjoyment for the square dancers, be it thru the

use of old basics, new basics, gimmicks, mixers or just plain games. Secondly, he believes that the success of any caller is in direct proportion to the sacrifices of a square dance caller's wife. He says, "Bless 'em all!"

— *Chuck and Opal Goodman*

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the lines, "Learning to square dance puts the joy into exercise — takes the tired out of the end of a long day."

ROUNDS OF THE MONTH

Rounds of the month in August, on square dance labels, included, in California: My Love for Central Coast Assn.; My Love and Rhythm Round for the Southern California RDTA; Crazy Cat and Cross Your Heart for the San Diego RDI; Rick Rack for DCP. In Ohio the Lima Callers chose White Silver Sands

Mixer; in Kansas the Mid-America RDTA liked Quintango. The October choices of the Southern California RDTA were Rockin' Ida and Makin' Whoopee.

The August Buckeye Poll in Ohio named the following as the Top Ten Round Dances for the month: The Last Waltz, Trumpet Talk, Engine 9, Just As Much As Ever, Hold Me, Quintango, Moonlight Tango, Dancing Country Style, Lazy Quick-Step and Dancing Shadows.

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One evening a caller came in with a round dance record — just an easy mixer — but it led to attendance at Funstitute, West Point, and started the Keleighs off. Soon Roy was teaching the rounds and the Keleighs' previous hobbies like waltzing on roller skates, archery and flying, were forgotten.

Roy owned and operated an auto body shop in Asbury Park half of which, in 1961, he converted into the Hayloft, for round and square dancing. In 1965 he gave up the body shop entirely and converted the remaining half of his building into a second, larger hall so that he could devote himself completely to his new way of life.

The Keleighs' first love is round dancing but Roy also calls, teaches and conducts workshops in squares as well as rounds. They sponsor the weekly Hayloft dances, the Timberline Party in the Pocono Mountains each year and an annual All Nighter Dance. They have taken part in national and regional conventions both as instructors, on discussion



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Roy and Sylvia make a real team, his job being mainly at the mike, hers acting as his assistant, arranging bookings and publicity, handling finances and in general sharing the joys and problems existent in any activity. The Keleighs have indeed found a happy plan for living.

—Meg Barr

LIONEL A. LAPUYADE

Funeral services were held in New Orleans,

September 9, 1968 for veteran square dancer, Lionel Lapuyade. A native of New Orleans, he was an early enthusiast in promoting square dancing in his area and was instrumental in forming one of the city's first and largest square dance clubs, Rip 'n Snort. He was an instructor and organizer of five round dance clubs and he and his wife introduced hundreds of couples to square and round dance activities in the area. Sets in Order joins with other square dancers in extending our deepest sympathies to his family.

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SINGING CALLS

IF YOU'LL COME DANCING

WITH ME — MacGregor 2037

Key: C

Tempo: 128

Range: High HD

Caller: Curley Custer

Low LC

Music: Western 2/4 — Accordion, Violin, Guitar, Vibes, Drums, Bass

Synopsis: (Break) Do-sa-do corner — partner left — men star right — partner left — corner do-sa-do — seesaw — allemande — weave — promenade (Figure) Heads (sides) star thru — California twirl — split sides — to the middle — right and left thru — do-sa-do — cross trail — allemande — do-sa-do — corner swing — promenade.

Comment: Well played music and a good danceable routine.

Rating: ☆☆

LOVE IS THE REASON — Kalox 1084 *

Key: F

Tempo: 126

Range: High HB

Caller: C. O. Guest

Low LC

Music: Western 2/4 — Guitars, Piano, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A swinging country tune, well played music and an action packed dance.

Rating: ☆☆☆

TELL MAUDE I SLIPPED — Longhorn 171

Key: B Flat

Tempo: 124

Range: High HB

Caller: Ralph Silvius

Low LB

Music: Western 2/4 — Guitars, Piano, Drums, Bass

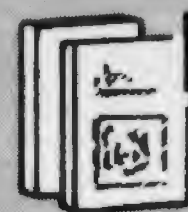
Synopsis: (Break) Circle — allemande — weave — box the gnat — do-sa-do — ladies promenade — swing partner — promenade (Figure)

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HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

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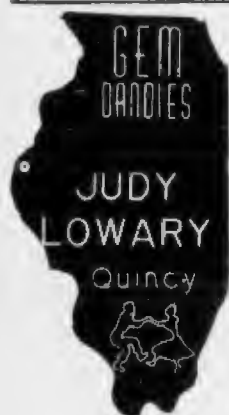
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— sides slide thru — pass thru — do-sa-do —
spin chain thru — turn thru — swing corner
— promenade.

Comment: A good tune and a close timed, con-
temporary dance pattern. Rating: ☆☆☆

ROOM ENOUGH FOR TWO — Windsor 4902

Key: G Tempo: 134 Range: High HB

Caller: John Shallow Low LD

Music: Western 2/4 — Accordion, Violin, Banjo,
Drums, Bass, Guitar

Synopsis: (Break) Ladies chain — chain back —
circle — allemande — weave — do-sa-do —
promenade (Figure) Heads (sides) promenade
half — sides (heads) star thru — pass thru —
circle four — sides (heads) break to a line
— right and left thru — pass thru — wheel
and deal — square thru three quarters —
swing corner — promenade.

Comment: A good tune, well played music with
lots of drive and an action dance.

Rating: ☆☆☆+

HONEY LOVE — Hi-Hat 366 *

Key: C and D Tempo: 126 Range: High HB

Caller: Bill Green Low LB

Music: Standard 4/4 — Clarinet, Vibes, Piano,
Guitar, Trumpet, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A popular contemporary tune "Honey".
Excellent music and a well timed, smooth
dance routine. Rating: ☆☆☆

BARE NECESSITIES — MacGregor 2036

Key: F Tempo: 128 Range: High HD

Caller: Stu Robertson Low LC

Music: Western 2/4 — Accordion, Guitar, Vibes,
Violin, Drums, Bass

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The following lists were made up from re-
sults of that survey as tabulated in mid-
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First Thing Every

Morning Blue Star 1827
Gentle On My Mind Wagon Wheel 113
It's A Small World Swinging Squares
2342

Let 'Er Ride Windsor 4900

ROUND DANCES

Rockin' Ida Hi-Hat 853

Mary Claire "Melvina" Belco 230

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Additional Dealers on Previous Page

MAC GREGOR RECORDS

NEW FLIP INSTRUMENTS

2043 — "MENTAL JOURNEY" Called by Bill Ball
2044 — "UP A LAZY RIVER" Called by Bruce Johnson

NEW ROUNDS

RD5002 — "WALKIN' MY BABY BACK HOME"

Choreography by Mildred Schreiber
and Gene Stickney

and

"WALTZ TOGETHER"

Choreography by Mildred Schreiber

MUSIC BY FRANK MESSINA

RECENT RELEASES

2041 — "OL' CHINA DOLL"
Called by Kenny McNabb

2042 — "OH JOHNNY" (Re-Issue)
Called by
Fenton "Jonesy" Jones

2038 — "GONNA HAVE A
HAPPY TIME"
Called by Bruce Johnson



MacGREGOR RECORDS 729 S. Western Ave., Los Angeles, Calif. 90005

Synopsis: (Break) Allemande — daisy chain — partner do-sa-do — promenade — swing (Figure) Head ladies chain — roll promenade three quarters — sides right and left thru — double pass thru — cloverleaf — square thru three quarters — corner swing — allemande — promenade — swing.

Comment: Well played music and a well-timed dance with interesting lyrics. Rating: ☆☆☆

UNICORN — Scope 514

Key: F **Tempo:** 137

Caller: John Winton

Music: Western 2/4 — Guitar, Drums, Bass, Banjo, Accordion

Range: High HD

Low LC

Synopsis: (Break) Circle — men star right — allemande — do-sa-do — weave — do-sa-do — promenade (Figure) Heads (sides) half square thru — swing thru — boys run — couples circulate — wheel and deal — right and left thru — eight chain thru — swing corner — promenade.

Comment: A contemporary tune and dance pattern that is close timed with lots of action. Tempo is quite fast. Rating: ☆☆☆

SALLY WAS A GOOD GIRL — Wagon Wheel 307*

Key: E Flat **Tempo:** 124 **Range:** High HC

Caller: Beryl Main **Low LC**

Music: Western 2/4 — Trumpet, Guitars, Drums,



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VERN YATES DISTRIBUTORS
436 E. 4th So., Salt Lake City 84111

WASHINGTON

WESTERN DANCE DISTRIBUTORS
1230 1/2 Westlake Ave. N., Seattle 98109

Bass

Synopsis: Complete call printed in Workshop.

Comment: A lively tune, an interesting instrumental, and a good dance routine.

Rating: ☆☆☆

WALLPAPER ROSES — Scope 513 *

Key: Three **Tempo:** 129 **Range:** High HD

Caller: Johnny LeClair **Low LC**

Music: Western 2/4 — Guitar, Banjo, Piano, Drums, Bass, Vibes

Synopsis: Complete call printed in Workshop.

Comment: A good country tune and a well timed dance routine.

Rating: ☆☆☆+

HOEDOWNS

RUBBER DOLLY — MacGregor 2039

Key: C **Tempo:** 128

Music: Frank Messina — Accordion, Violin, Guitar, Bass, Banjo

TRADITIONAL HOEDOWN — Flip side to above

Key: G **Tempo:** 128

Music: Frank Messina — Violin, Accordion, Guitar, Bass

Comment: Traditional Hoedowns. Well played.

Rating: ☆☆☆

CUBAM — Kalox 1083

Key: F **Tempo:** 132

Music: Rhythm Boys — Guitars, Rhythm Devices, Piano, Bass

OLE MOUNTAIN DEW — Flip side to above

Key: G **Tempo:** 131

Music: Rhythm Boys — Violin, Guitar, Piano, Drums, Bass

Comment: "Cubam" is a rhythm hoedown with a Latin flavor. "Ole Mountain Dew" is played as a hoedown but includes a call if you want to sing it.

Rating: ☆☆☆+

(DATES, continued from page 5)

Nov. 8-9—2nd Ann. Missile Twisters Harvest Moon Ball, Civic Audit., Melbourne, Fla.

Nov. 8-9—Guest Caller Dances
Bay Path Barn, Boylston, Mass.

Nov. 8-9—Texas Federation Conclave
Contessa Inn, Longview, Texas

Nov. 8-10—8th Ann. Colorado R/D Festival
State Grange, Denver, Colo.

Nov. 8-10—Potowatami Pow Wow
Angola, Ind.

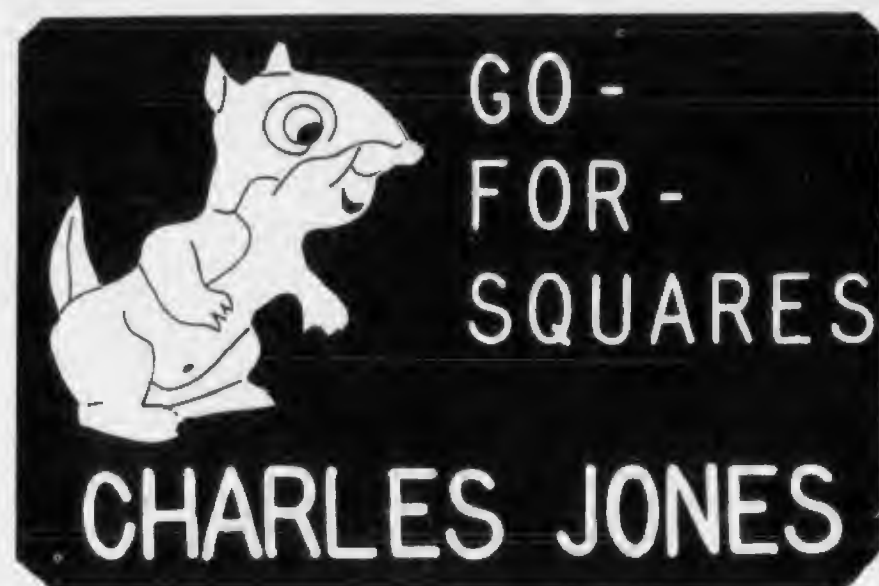
Nov. 8-10—Veterans Day Weekend
Funstitute "Hdqtrs" ZUM Ritter Hotel,
Schwetzingen, Germany

Nov. 9—OSDA, Laurentian High School,
Ottawa, Canada

Nov. 9—T.E.R.C. Guest Caller Dance
Kingsport, Tennessee

Nov. 9—22nd Ann. Calico & Boots Hoedown
Glenn Miller Ballroom, Univ. Mem. Center
Boulder, Colo.

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Nov. 9—Cali Hoes Guest Caller Dance
Hayloft, Asbury Park, N. J.
Nov. 9—T.E.R.C. Guest Caller Dance
Kingsport, Tennessee
Nov. 9—Happy Twirlers Guest Caller Dance
La Crosse, Wisconsin
Nov. 9-10—4th Annual Round Dance Rally
Lapwai and Lewiston, Idaho
Nov. 15-16—Guest Caller Dance
Bay Path Barn, Boylston, Mass.
Nov. 16—Guest Caller Dance
Hayloft, Asbury Park, N. J.

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Nov. 16—Hoedown Club Turkey Trot
St. Johns, Michigan
Nov. 16—Trail and Dist. Assn. Hoedown
Trail, B.C., Canada
Nov. 22-23—Harvest Festival, Edgewater
Gulf Hotel, Gulfport-Biloxi, Miss.
Nov. 22-23—Guest Caller Dance
Bay Path Barn, Boylston, Mass.
Nov. 23—Jersey Shore Guest Caller Dance
Hayloft, Asbury Park, N. J.
Nov. 23—OSDA, Rideau High School,
Ottawa, Canada

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S/D Bell Audit., Augusta, Ga.

Nov. 23—All Nighter Square Dance

Chartrand, H.S., Indianapolis, Ind.

Nov. 23—T.E.R.C. Guest Caller Dance

Kingsport, Tennessee

Nov. 23—Merry Mixers Guest Caller Dance

Reeths-Puffer H.S., Muskegon, Mich.

Nov. 23—Star-A-Naders Guest Caller Dance

Composite School, Simcoe, Ont., Canada

Nov. 28-Dec. 1—Thanksgiving Institute

Dennis Hotel, Atlantic City, N. J.

Nov. 29—Madrid Squares Class Graduation

Torrejon AFB, Spain

Nov. 29-30—Guest Caller Dances

Bay Path Barn, Boylston, Mass.

Nov. 30—Pioneer Rounds Guest Caller Dance

Hayloft, Asbury Park, N. J.

Nov. 30—Red River Valley Assn. Fall Festival

Labor Temple, Wichita Falls, Tex.

Nov. 30—4th Ann. Hicks & Chicks Double

Header, U.A.W.-C.I.O. Union Hall,

Marion, Ohio

Nov. 30—All City Square Dance Springfield, Mo.

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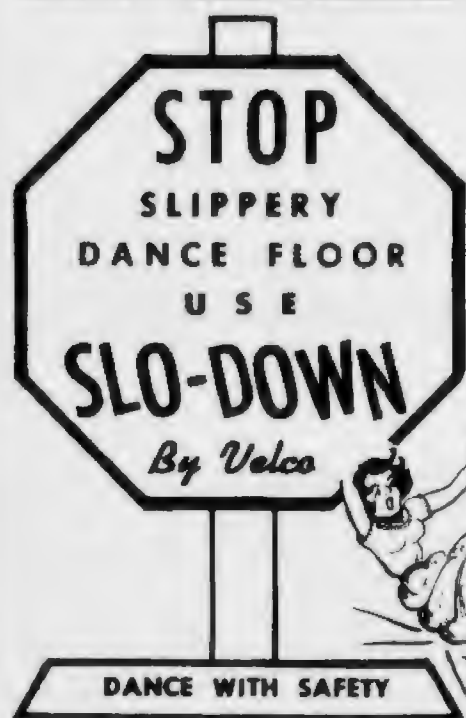
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Nov. 30—Toys For Tots, Benefit Dance

Newport News, Virginia

Nov. 30—9th Ann. Grey Cup Dance

Laurentian High School, Ottawa, Canada

Nov. 30—NNJSDA Rainbow Ball, Summit

High School, Summit, New Jersey

Nov. 30—Fifth Saturday Dance

Ramstein AFB, Germany

Dec. 1—4th Annual Winter Festival

American Legion Hall, Olney, Ill.

Dec. 7—Happy Twirlers Christmas Dinner

Dance, La Crosse, Wis.

Dec. 7—Globe Spinners "Chili Feast-ival"

World of Dance Studio, Omaha, Nebr.

Dec. 10—Happy Twirlers Class Christmas

Party, Lincoln Junior H.S., La Crosse, Wis.

Dec. 12—3rd Ann. Merry Mixer Pre-Christmas

Yule Fest., I.O.O.F. Recr. Hall,

Salina, Kansas

Dec. 14—T.E.R.C. Guest Caller Dance

Kingsport, Tennessee

A SQUARE DANCER'S RESOLUTION

By Lillian Buysens, Saginaw, Michigan

Ever felt responsible for "goofing up" a square?
Felt like putting on your togs and leaving then
and there?

By now, as you are more "advanced," it's easy
to forget

Just how those new beginners feel each time
they form a set.

Time was you'd give your good right arm to
know it from your left;

To respond within split seconds to the caller's
calls so deft.

In thinking these things over, DO resolve
that at each dance

You'll help beginners feel at ease each time
you have a chance.

NEW RELEASES

No. 4906—**MENTAL JOURNEY** Called by: John Shallow

No. 4907—**GAL FROM ARKANSAS** Called by: Bill Snailum

NEW ROUNDS

No. 4735—**TAMARA WALTZ**

By: Joe & Glad Tridico

WALLFLOWERS

By: Pete & Carmel Murbach



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NEW R/D TEXT

It's been some time since we've seen a new dance book and we're pleased to make note of a handy, well conceived little volume on round dancing. Cleverly titled "Step-Close-Step" it is the work of instructor Frank Lehnert and sells for \$3.25. It contains much helpful material.

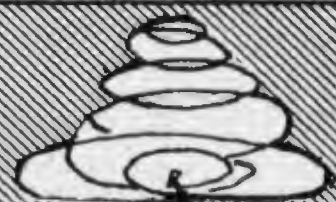
CALLERS ATTENTION!

How would you like to try an experiment with us this fall? If you started a new learners group any time during September or October, you're in a position to help us with the experiment.

We would like to see how much or how little you can comfortably cover in a period of from 7 to 10 weekly lessons. If your classes last two hours each, then we would like to see a 10-weeks schedule. If you run three hour evening sessions, then a 7-lesson program is what we're looking for.

There is great interest in a "limited basics" program. It seems apparent that we can keep the interest of many more potential square dancers if they are given a shorter course and allowed to enjoy square dancing on the basis of the number of basic movements they could

TOP



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NEWEST ROUNDS

GR 14116 "MOONLITE ROMANCE" by Louis and Lela Leon
"JAPANESE SANDMAN" by Ralph and Jeanette Kinnane

NEWEST FLIP SQUARES

GR 12107 "LONG ROCKY ROAD" by Singin' Sam Mitchell

RECENT ROUNDS

14115 In The Gloamin' / Stranger On The Shore
14114 You're The Reason / Make Believe
14113 Second Hand Rose / Loveland
14112 Because Of You / Rhythm Round

RECENT SQUARES

12106 Every Rosebud — Johnston
12105 Yankee Doodle Boy — Mitchell
12104 One More Time — Schneider
12103 L. David Sloane — Johnston

TOP

NEWEST FLIP SQUARES

25179 "PAPA JOE'S" by Happy Harry Pearcey
25180 "JOGGIN' BEAR" by Ray Bohn

RECENT SQUARES

25178 Wilder The Heartbeat — Kinnane
25177 Rink-A-Tink Piano — Hartman
25176 Deep Water — Bauer
25175 Bubbles — Kinnane

25174 — Chime Bells — Blickenderfer
25173 — Talk To The Animals — Stewart
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New Hoedowns
"YAKITY HOEDOWN"
"WHATCHA M'CALLIT"
HI-HAT 617



Bob Wickers

learn in this abbreviated period of time.

If you use Sets in Order's suggested order of teaching the basics (SIO September, 1968) or a comparable one of your own, we would like to suggest that you keep track of your program for the limited number of nights as we have indicated. Then, on the next two nights, just "coast" giving the new dancers as much new dance material as you wish but using only the basics already presented. We would like to know the outcome. How well are the people dancing? How many move-

ments did you include? What were the trouble spots? How high was the "fun level" on your two "coasting" nights?

If this experiment proves successful with you, then certainly it will with others. This is what a limited basics program is all about. In all probability, after the experiment you will want to go on just as previously planned. However, you might consider what would happen if you were to stop the presentation of "new language" at that point and while the enthusiasm is high and, while the dancers



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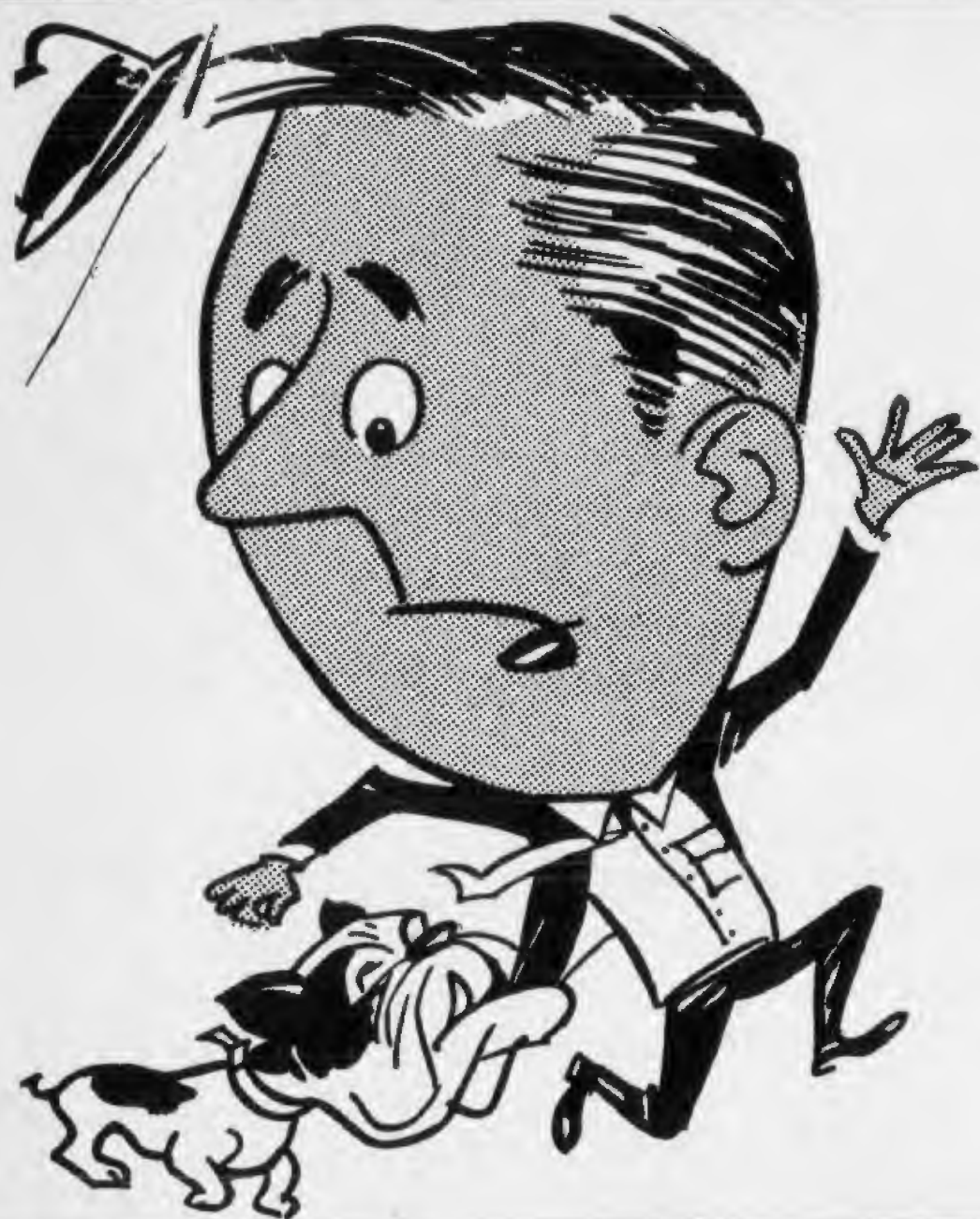


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are still with you, you might decide to make a square dance "home" for these people based on the amount of square dance language they have learned to this point.

Please let us share your thinking and the results of your experiment if you decide to give it a try.

SELECTION IS THE THING

Writing in the Minnesota Federation's Roundup Magazine, Dorothy and Bill Britton have this to say in their column, Squarely About Rounds:

... There are a great many good dances written each year and we think it is more important to achieve some measure of uniformity in an area than it is to worry about using every new routine that comes along. Here is where leaders and teachers associations fill the bill. When a local association reviews a number of dances and selects one or two to be taught and used at all clubs the dancer is the one who gains. He can be assured of knowing most of the rounds at any square dance he chooses to attend...

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LATEST RELEASES ON LONGHORN

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LH-170 DOWN IN DIXIE — Flip/Inst. Caller: Lem Gravelle

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Two-Step By Vaughn & Jean Parrish

TINY BUBBLES Two-Step By: Bill & Dolly Barr

RECENT ROUNDS ON BELCO

B-229 AU REVOIR — Two-Step By: Ralph & Lucille Turner

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NEW SQUARES ON BELCO

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B-115 MY WINDOW FACES THE SOUTH — Flip/Inst. Caller: Walt McNeel

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This superb 12-inch LP "1969" includes a brand new patter call selection by each of the following callers: Marshall Flipppo, Lee Helsel, Bruce Johnson, Earl Johnston, Arnie Kronenberger, Frank Lane, Bob Page, and Bob Van Antwerp, and Bob Osgood, M.C. This album is for dancing pleasure & contains the calls "ready to be danced."



For those who wish to do the calling, here are six all-time favorite hoedown tunes. They are presented on three quality 7-inch extended play (EP) records. Each tune plays more than five minutes. The list of tunes include:

- Rubber Dolly/D and A Breakdown
- Chinese Breakdown/Jim Jam
- Phrase Craze/Up Jumped the Devil

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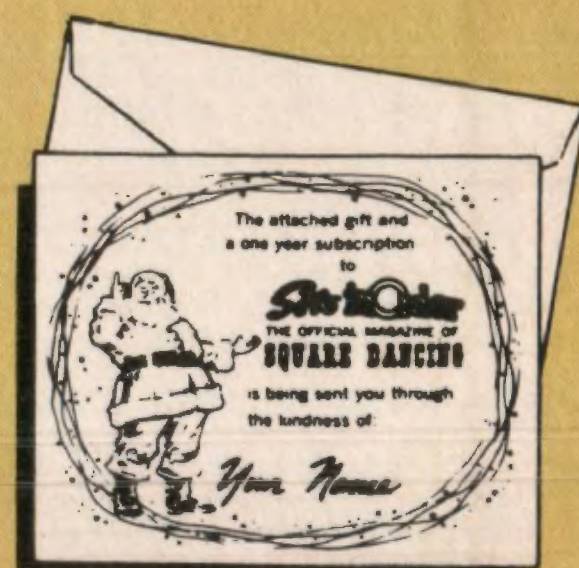


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THE CASE FOR THE CALLER TEACHING ROUNDS

In Mike and Monitor, published in the National Capital, Bill Higgins airs some ideas about the square dance caller teaching rounds:

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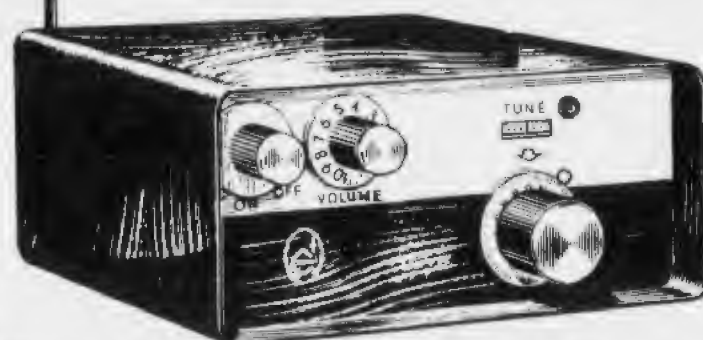
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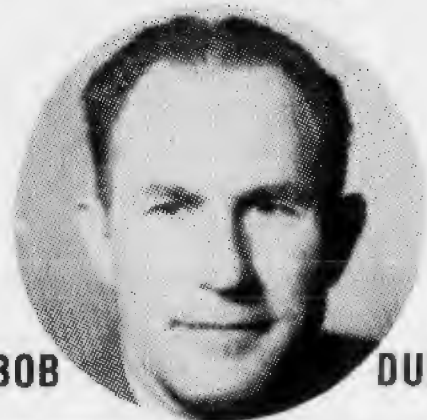
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Food for thought.

JOE A. CURTIS

Square dancing lost a solid supporter and friend on September 8, 1968, with the passing of Joe Curtis, in Orlando, Florida. Joe was 74 years old. As a caller, Joe introduced hundreds of people to square dancing and, with his wife, Ruth, taught many to round dance. As a Lifetime Member of the Florida Callers Association Joe will indeed be greatly missed by his many friends.

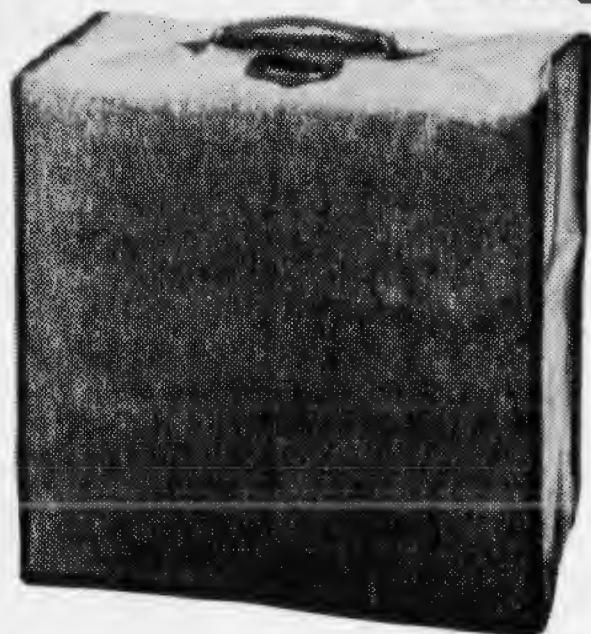
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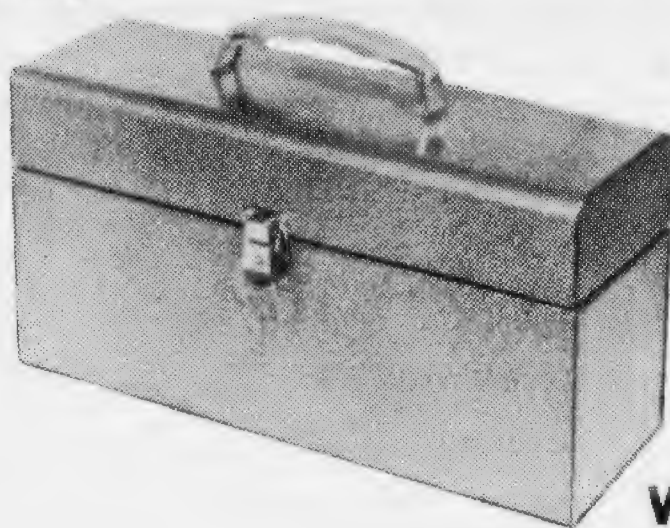
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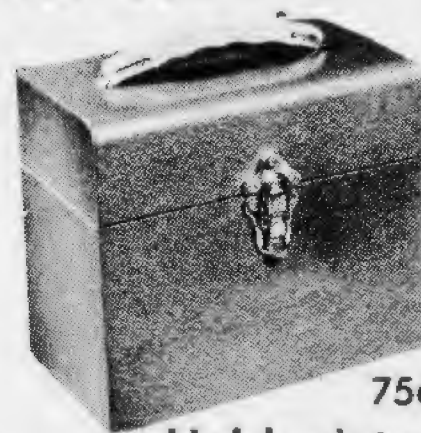
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EXPERIMENTAL LAB



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WITH SUCH A VAST VOCABULARY to choose from, it is not surprising that the square dancer of today is often confused by terms tossed at him so effortlessly by his caller. We'll get to the confusion part in just a minute, but first of all let's look at some examples of the Run. Starting from a normal Ocean Wave (1) Centers Run simply calls for the two in the center, the ladies in this instance, to move forward and to their right (2) to stand on the outside of the line beside the person who was originally next to them ending in a two faced line (3). There are two points for caution in this particular example which have to do with comfort and body mechanics. First of all, in any movement starting from an Ocean Wave, the move is most easily accomplished from a balance back position. If in an Ocean Wave formation as shown here the dancers would balance forward, then back, then the centers would move forward and around the man. The second point to watch is that the non-active dancers are not truly "non-active." Their responsibility is to "fill the void" or to move in out of the way. If it takes the ladies four steps to move around the man, the man has time to do two side close steps to the center.

Let's start from the same Ocean Wave (1) and this time have the ends Run. Starting when the line has balanced back, the dancers move forward, disengage the hand hold and the ends, this time the men, move 180° (4) around the person beside them to fit into the center of a two faced line (5). In this instance, as before, the "inactive" dancers move apart (another side close, side close will do it) to make room for the men who will be maneuvering into the center of the line.

Now let's get back to the "confusion" we mentioned in the beginning. We've noticed recently that dancers are apt to confuse a "Run" with a "Trade." There are many ways to describe the difference. Perhaps the most simple would be to start with our Ocean Wave once again (1) and in contrast to our ends Run (4 & 5), the end men would start forward as shown (4), but would continue on to the other end of the formation to once again end in an Ocean Wave (6). This time, of course, the "inactives" would remain really inactive, for there would be no need for them to maneuver out of the way.

It's surprising how some of the movements which give us the greatest trouble are not difficult at all. Sometimes we need only to see ourselves through these pictures as others see us to realize where a trouble spot might be.

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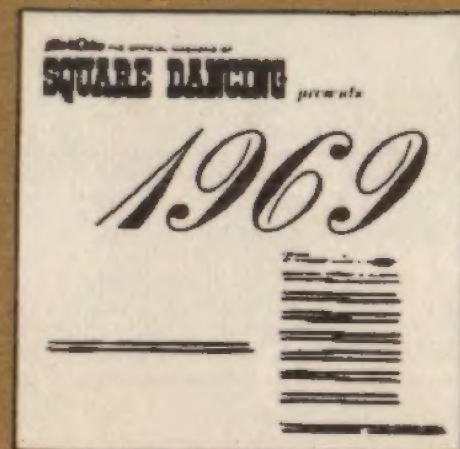
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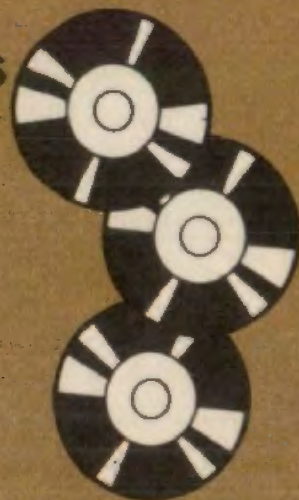
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